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#1335

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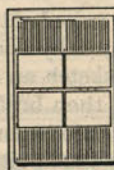
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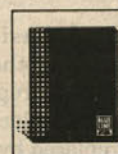


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The case of the deceased (but still prolific) artist

The inimitable information source (and creator of *Fanboy* — why did that terrific mini-series come to my mind suddenly?) Mark Evanier and I have been e-mailing back and forth about a line I wrote in the *Tarzan* issue (#1333). I said, "By the time of the last (Gold Key) issue from Western in 1972 ... [Jesse] Marsh was still drawing *Tarzan* stories, though other artists also worked on the material ..."

Mark said, basically, no way. "Marsh stopped drawing the *Tarzan* comics in the mid-'60s and was replaced by Russ Manning, who was later replaced by Doug Wildey, who was later replaced by the team of Paul Norris and Mike Royer."

I responded, basically, way. "A look at the first story in the last Gold Key issue of *Tarzan* is Marsh art. Perhaps it was left in inventory? It wasn't Manning, Wildey, or Norris-and-Royer."

So Mark brought out the heavy guns (which is easy for him; seein's how he knows lots of stuff).

"The last Gold Key issue of *Tarzan* was in 1972, and Jesse Marsh died in 1966. I don't recall the last issue as being by him and I can't find my copy at the moment but I suppose it's possible that there was a leftover issue or perhaps a reprint. (Actually, my recollection is that the last few issues were Norris but that Royer had stopped inking them. Tony Sgroi and Norris himself inked the last few.)

"In any case, I get to play 'Editor' here for you for a change. Your piece says that Marsh was still drawing *Tarzan* stories in '72. That is not correct. He had definitely given up the assignment (death has a way of encouraging that), and the way you have it phrased, it sounds like he was still the main artist in



Editorial
by
**Maggie
Thompson**

1972.

"As I recall, Marsh was going blind in his last year or two drawing the comics, and some of the oddities in his art were clearly because of that. Someone at the Edgar Rice Burroughs estate wanted him removed from the comic book, but the folks at Western loved Marsh — personally and professionally — and refused. They took the position, 'This is a great comic and we ain't replacing him and if you want to cancel the license, go ahead.' The ERB folks opted, instead, to wait for Marsh to retire on the promise that Russ Manning would succeed him — which happened soon after. Marsh's health took a turn for the worse and he stopped drawing.

"He was said to have been incredibly fast. He would produce a whole issue in a burst of energy, working insane hours, then take a few days off to recover.

"He apparently inked all or most of his own work and he usually laid out a page as follows: He would sketch an abstract design onto the page and then break it down into panels, attempting to incorporate that design into each scene. He was a big believer in the page working as an overall design, not just as individual scenes, which was not a big concern of most artists then. (It started to change at DC and Marvel when they went to the smaller original art size. Marsh did all his

work large, however.)

"The folks at Western worshipped his work and would tell other artists to study it, much as DC told artists to look at Dan Barry's work and Marvel had folks looking at Jack Kirby.

"Alex Toth wrote a long monograph on Marsh's work for some fanzine but I'll be danged if I can remember which one. There really isn't a lot in print about him."

I seem to recall speculation that Marsh's eyesight eventually became affected by the same eye problem El Greco displayed in his work centuries before — with a degree of angular distortion. If Marsh did all his own inking, that'd be the topic for more examination, because there's a wide variation in the styles. The early inks (what I think of as Marsh) look like brush; there's a time later when the inking looks tremendously slap-dash — but there's also inking then that looked almost like finpoint pen.

And was Marsh drawing from DuBois full scripts?

• **An addition:** Harlan Ellison called to contribute more information about Richard Ashby (See *Oh, So?* in #1321, #1325, and #1333 for an ongoing discussion of Ashby's "Master Race" short story, which originally appeared in *Imagination* for September 1951. It involved an army invading Earth and what happens when it learns of super-heroes.) Harlan said that, far from dropping out of the fiction world, Ashby worked as an editor who simply didn't write a whole bunch of fiction. He worked for *Adam* and *Knight*, was an editor at Holloway House, and died about 15 years ago.

Harlan also noted that people at the Scott Meredith Literary Agency (which handled "Master Race") have since gone their separate ways.

This week in

COMICS
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GUIDE

On the cover



Gil Kane's early contributions to the Silver Age were the reintroduction of Green Lantern and The Atom to the DC universe. He also pitched in on the first issue of *Plastic Man*. Later, he moved to Marvel, where he worked on *Amazing Spider-Man* and other titles. And, when many of his peers were retiring in the 1980s, Kane returned to DC with such projects as *Sword of the Atom* (left) and an adaptation of Wagner's Ring saga as well as work on several Superman stories. In the '90s, Kane had a short-lived creator-owned series, *Edge*, with Malibu's Bravura imprint and contributed to, as well as guest-starred in, *Awesome's Judgment Day*. At 73, he's still coming up with new ideas and revealed some of them to Matt Brady.

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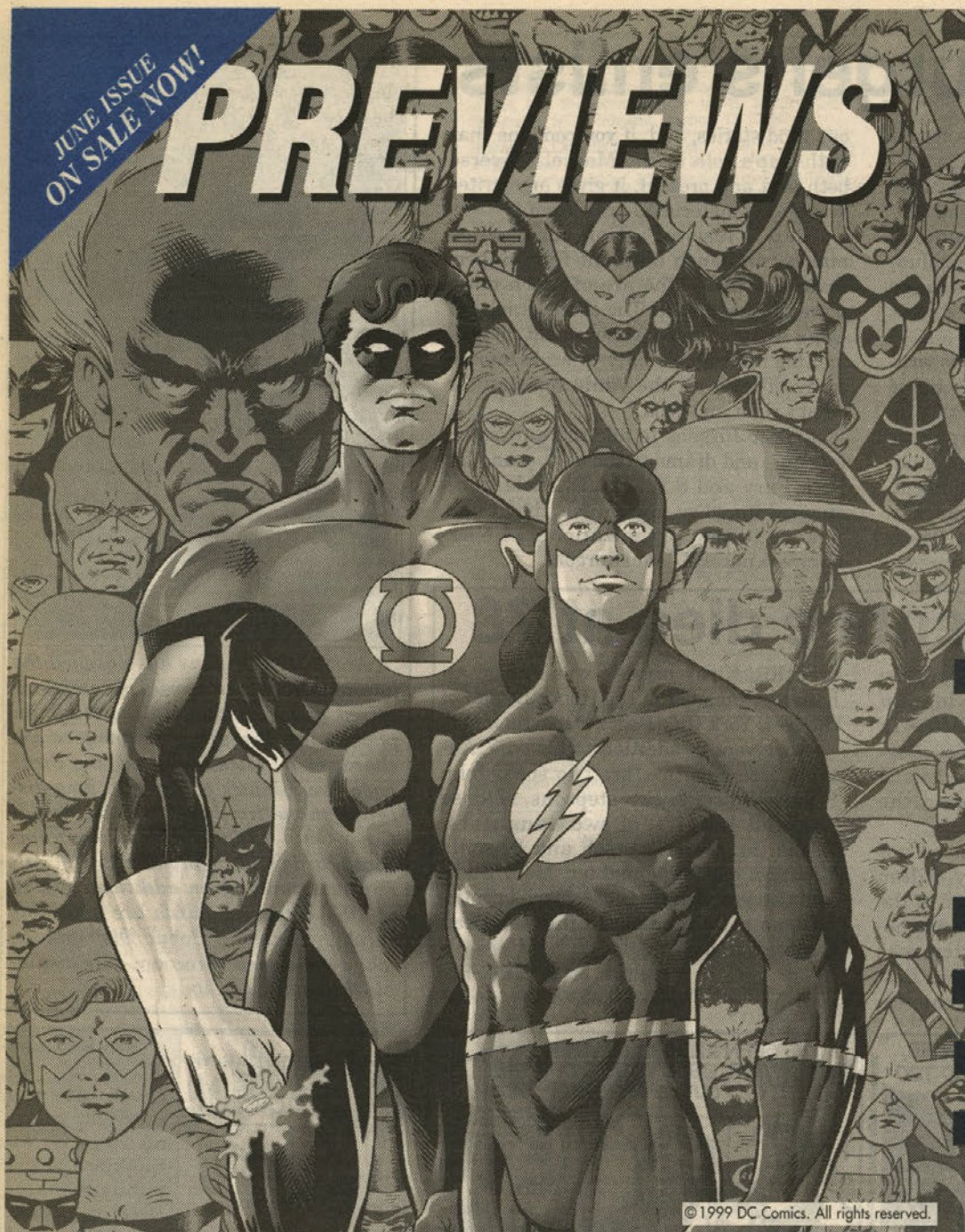
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<i>Sonic the Hedgehog</i> #75.....	B+
<i>Wyrd: Reluctant Warrior</i> #1.....	B+

JUNE ISSUE
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PREVIEWS



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June is here, and summer means one thing—the latest and greatest comics in the pages of *PREVIEWS*! On the front cover: Learn the secrets of one of comics' longest friendships with DC's *The Flash & Green Lantern: The Brave & The Bold*! Around back: Image and Top Cow get wet and wild with *Fathom*!

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- Todd McFarlane and Image "spawn" a cool new spin-off: *Sam & Twitch*!
- Travel to a new time unlike any you've ever imagined in Marvel's *Bishop: The Last X-Man*!
- *Wizard #97* has got more super-hero coolness than ever before, with your chance to score a *Spider-Girl #1/2* and a **FREE Batman: Dark Victory** by Loeb and Sale!

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- Kevin Smith's funeral parlor scene ended up on the cutting room floor... and in the hilarious new *Clerks: Lost Scene* from **Oni Press**!
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- A new piece from the movie of the summer, as good and evil face off in the *Star Wars Episode 1 The Phantom Menace Jedi vs. Sith Diorama*!

FEATURES

Behind the mind that brought you *Johnny the Homicidal Maniac*! Jhonen Vasquez tells all about *Johnny* and his latest book, the full-color *I Feel Sick*!

Also:

- Greg Aronowitz—sculptor to the stars, including *Steven Spielberg*!—tells you what it's like to be a *Legend in 3-D*!
- *PREVIEWS* presents a special page featuring a complete listing of June's exciting *Wrestling* products!



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Cap: Waid resigns, Jurgens enlists

By Matt Brady and Michael Doran

Mark Waid has announced his exit from his second go-round on *Captain America*. According to the writer, his last issue will be August's #22, and he cited "creative differences" as prompting his decision. Said Waid, "I regret this resignation more than anyone will ever realize; as my love for this character is well-known. But over the past year and a half, it's become depressingly apparent that — as far as Marvel editorial is concerned — I'm not the man for the job, as I'm repeatedly unable to give the company whatever it is it's looking for in a Captain American comic book. I know how frustrating it is to see creators shuffle off titles after a relatively short stay and I sympathize —



but I've decided it's best I leave now, rather than subject the fans to yet another year of compromised stories which leave no one completely happy, including myself. Let's hope Cap's and my paths cross once again someday."

Marvel has announced that *Thor* writer Dan Jurgens will replace Waid and is tentatively scheduled to begin with #25. "I've always been drawn to Cap, ever since I was a kid," said Jurgens, explaining his reasons for taking the assignment. "He's the embodiment of honor, integrity, bravery, and the nobility of spirit. Those qualities alone can give birth to numer-

ous good stories, and, if you combine that with Cap's role in the Marvel universe both past and present, it gives any writer a wealth of material to draw from.

"Cap is also an action hero, which makes him much different from Superman and Thor, who are of much more powerful magnitude. The choreography of Cap's fights are about movement, action, and his incredible ability to wade into an army of foes, all the while fighting for what's right and good."

Expect Jurgens to add more mystery, intrigue, and drama to the title — and for Nick Fury and S.H.I.E.L.D.'s role to be stepped up. "I've always felt that Cap's linkage to that organization and Nick Fury is a natural," said Jurgens.

Rip Kirby artist John Prentice dies at 78

John F. Prentice, probably best known as the artist of *Rip Kirby*, died May 23 in his home in Westport, Conn., where he'd lived for the past 14 years.

Born Oct. 17, 1920, in Texas, Prentice joined the Navy and was stationed in Hawaii when Pearl Harbor was bombed. During the war, Prentice served on two destroyers during eight major battles and campaigns.

After studying at the Art Institute of Pittsburgh, Prentice worked for a short time on the staff of a small publishing company before working as a freelancer

— including comic-book work — in New York City. Prentice began drawing *Rip Kirby* for King Features Syndicate in 1956, following Kirby creator Alex Raymond's death, and the job lasted until his own death. He even scripted the strip for a brief period.

Prentice's style was influenced not only by Raymond, but also by Milton Caniff and Roy Crane. A member of the National Cartoonists Society and the Society of Illustrators, Prentice was awarded the NCS' Silver Plaque for Best Story Strip three times during his ca-

reer. Rip Kirby himself was named an honorary member of the Honor Legion of the New York City Police Department.

Survivors in addition to his wife, Antonia Izzo Prentice, are two sons, John F. and Whitney; two stepsons, Alfonse Ten and Luigi Ten; two daughters, Catherine Anna Deutsch and Priscilla Prentice; one stepdaughter, Mary Susa; and two grandchildren. Memorial contributions may be made to the American Cancer Society.

Thanks to Bill Crouch for help in preparation of this material.



Argo City Company has unveiled the latest addition to its series of comics-inspired phone cards with the *Madman* phone card. Featuring an image of the character by Michael Allred, the cards have five minutes of pre-paid long-distance phone time provided by WorldCom. Only 1,000 individually numbered cards will be produced, with Allred autographing an additional group of 100. Unsigned cards are available through Diamond Comic Distributors, while the signed cards are only available through Argo City.



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Auction Report

By Scott E. Green

Bill Bertoia Auctions, an outlet for pre-World War II toys, includes a selection of comic-book- and comic-strip-related toys.

Comics-related toys sell well at April Bertoia auction

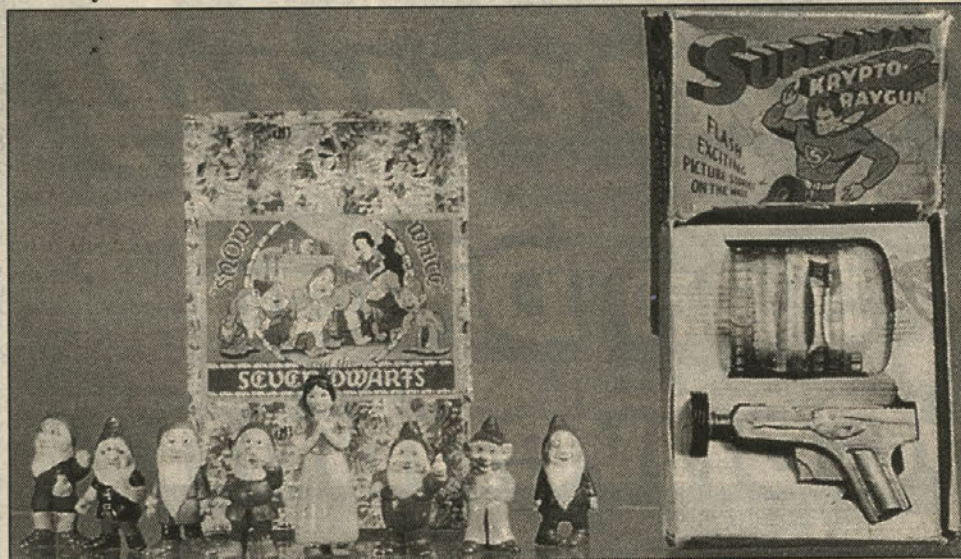
Its recent auction, April 9 and 10 at the Westin Suites near the Philadelphia Airport, was no exception. All the lots had been evaluated as at least Very Good, and the prices cited include a 10% buyer's premium.

The toys could be divided into three groups: Disney (including some post-war items), Popeye, and everything else.

Disney items (and their prices realized) included: a Marx Donald Duck



A number of tin toys were also featured at the auction, including this trio of Marx tin toys (left to right): a Charlie McCarthy drummer (\$935), Donald Duck and Goofy duet (\$462), and Mortimer Snerd drummer (\$462)



Featured items at the April Bertoia auction included a Borgfeldt Snow White & the Seven Dwarfs bisque figure set with original box (\$528) and a Daisy Superman Krypto Raygun with original box (\$550).

and Goofy Dancing Duet tin litho clockwork toy (\$462), a Margarete Steiff Mickey Mouse doll (\$770), a Marx Pinocchio The Acrobat tin litho clockwork toy (\$495), a Borgfeldt Mickey and Minnie celluloid toy (\$418), and a Borgfeldt Snow White & the Seven Dwarfs bisque figure set with original box (\$528).

Popeye-related toys (and their prices realized) included: a Chein Popeye Drummer tin litho clockwork toy (\$1,210), a Linemar Popeye roller skater tin litho clockwork toy (\$935), a Marx Popeye Express tin litho clockwork toy (\$715), and a Hoge Popeye rowboat tin litho clockwork toy (\$4620).

Other comics-related toys (and their prices realized) included: a 1923 Barney Google on pedestal glass candy contain-

er (\$220), a Toonerville Trolley glass candy container (\$528), a Foxy Gran'pa cast-iron bank made by Wing (\$330), a Buster Brown and Tige cast-iron bank by A.C. Williams (\$330), a Charlie McCarthy bank made by Vanio (\$275), a Hubley Porky Pig bank (\$88), a Marx Charlie McCarthy Drummer tin litho clockwork toy (\$935), an Unique Art Li'l Abner and Dogpatch Band tin litho clockwork toy with the original box (\$825), a Wyandotte Humphreymobile tin litho clockwork toy with box (\$605), and a Daisy Superman Krypto Raygun with original box (\$550).

Bill Bertoia Auctions can be reached at 1881 Spring Rd., Vineland, NJ 08361, phone (609) 692-1881, fax (609) 692-8697, e-mail: bba@cccni.net.

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JUNE RELEASES

On sale June 2

Oh My Goddess!: The Fourth Goddess #2

Star Wars: Episode I The Phantom Menace

Obi-Wan Kenobi one-shot

Star Wars: The Last Command

trade-paperback collection

On sale June 9

Buffy the Vampire Slayer: Angel #2

Dark Horse Extra #13

Dylan Dog #4

Heart of Empire: Legacy of Luther Arkwright #3

Ghost: Painful Music trade-paperback collection

Masakazu Katsura's Shadow Lady—

The Eyes of a Stranger #2

On sale June 16

Austin Powers shot-glass set

Edgar Rice Burroughs' Tarzan—

The Savage Heart #3

Dark Horse Presents #144

Disney's Tarzan #1

Edgar Rice Burroughs' Tarzan and the

Jewels of Opar trade-paperback collection

Gunsmith Cats: Bean Bandit #6

Madman: Boogaloo! trade-paperback collection

Martin Mystery #4

Wolverton Weirdos #4: *Karen*

On sale June 23

Austin Powers Statue

Blade of the Immortal #34: *Food* one-shot

Ghost #10: *Shifter* #4

Madman #14

Nathan Never #4

Sergio Aragonés Boogeyman

trade-paperback collection

Star Wars #7

Wizards of the Coast

Hurloon Minotaur Statue

World Below #4

ZombieWorld: Tree of Death #1

On sale June 30

Buffy the Vampire Slayer #10

Classic Star Wars: A Long Time Ago . . . #4

Drakoon shot glass; *Drakoon Zippo* lighter

Grendel: Devil Child #1

Predator: Homeworld #4

Star Wars: Episode I The Phantom Menace—

Qui-Gon Jinn one-shot



Templeton unites The Avengers. With the new *Avengers* animated series in the works, Marvel has announced that *Avengers United*, a monthly series set in the same continuity of the animated series, will make its debut later this year, written by **Ty Templeton** and pencilled by **Derek Aucoin**. The cover to the first issue will be by **Mike Wieringo**.

According to Templeton, *Avengers United* will be his chance to play with classic Avengers characters free from the bonds of Marvel's current continuity. "I've read the show bible and will be using it as a jumping-off point, much as I did with *Batman: Gotham Adventures* but, as with that series, I'm going to try to include guest stars from the rest of the shared universe, that you might not see on the show," Templeton said. "I put Deadman and The Huntress in Gotham; we're planning on taking The Avengers to Wakanda and Latveria — and per-

haps into the past to meet The Invaders. I'm happy to be playing in the huge sandbox that is the Marvel universe and I plan to roll up my sleeves and have fun.

"Some of the characters I'm throwing into the mix are Quicksilver, Black Panther, Bill Foster (pre-Black Goliath), Doc Doom, Ultron, The Wizard, The Collector, Black Widow (as a villain), and, perhaps, Magneto," Templeton said. "None of those characters are mentioned in the show bible, but I have little stories here and there that I'm using them in. I'm too fond of Panther and Quicksilver to leave 'em out of the party, even if they're not going to be on the show."



MK through Y2K. Marvel has announced that the contract for the **Joe Quesada** and **Jimmy Palmiotti**-helmed "Marvel Knights" has been renewed through 2000. So far, *Daredevil* (with alternating arcs written by **Kevin Smith** and **Bob Gale**) is the only confirmed title for the second year of "Marvel Knights" titles. "I'm pleased at the prospect of another productive year," Quesada said. "We'll be pushing the envelope and breaking fertile ground, breathing new life into second string and tired characters."

Palmiotti agreed. "I'm really happy to be given the chance to continue the success of 'Marvel Knights' for another year

and to continue to provide Marvel and our customers with what I think is the best product on the market today."



Hellblazer and school violence. The entertainment industry continues to tread carefully around the now-hypersensitive subject of high schools and guns following the recent events in Littleton Colo., and Conyers, Ga. Most recently, Warner Bros. decided to postpone indefinitely the season finale of *Buffy the Vampire Slayer* because of plot elements that roughly paralleled last month's incident in Littleton.

But, according to writer **Warren Ellis**, the one-issue story he's written for July's *Hellblazer* #141 that presents his take on the subject matter will be published as originally planned. Titled "Shoot," the story illustrated by guest artist **Phil Jimenez** looks at the recent trend of "schoolyard slayings" across the United States.

"The Littleton incident does not affect or play into the events in 'Shoot,' because it doesn't fit the pattern of 'schoolyard slayings' that I discuss therein," explained Ellis. "None of the other schoolyard slayings featured their main participants making a video film of them doing it months before the actual act, for instance. The schoolyard slayings tend to involve people under 16,

tend to happen in the schoolyard (as opposed to hunting people through the school, as in Littleton), and tend to have a premeditation period, if any, of hours, not years, as in Littleton.

"Littleton is something else. It was two teen-agers in psychosis, enacting a fantasy brooded over for a considerable period of time. It probably fits serial killing profiles better, with their gathering of the Trenchcoat Mafia around them standing in nicely for the charismatic trolling phase. I have made no changes to the piece to accommodate the events in Littleton, and Vertigo continues to support the piece's publication."



'World Below' — Back in Fall. According to Dark Horse, **Paul Chadwick's** *The World Below* series will take a short hiatus for the summer before returning in the fall in a slightly different format. "As a full-color comic book, the title is very expensive to produce," explained a Dark Horse spokesperson. "Sales on the title are not as high as we'd hoped they would be, it's a series we're all very proud of, so Dark Horse has explored some ideas of how to keep publishing *The World Below* and keep it more profitable for Paul. So we're ceasing publication of the title for a few months, and it will return to the schedule this fall as a black-and-white title."

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- 1 Green Lantern: Fear Itself.....DC
 - 2 Superman/Fantastic Four.....DC/Marvel
 - 3 Sailor Moon Super S Pocket Mixx 1.....Mixx
 - 4 Golden Age Green Lantern Archives.....DC
 - 5 Veils.....DC
 - 6 Green Lantern: Baptism of Fire.....DC
 - 7 Spider-Man: Death of Gwen Stacy.....Marvel
 - 8 Marvel Masterworks: Daredevil.....Marvel
 - 9 Preacher: Proud Americans.....DC
 - 10 Magic Knight Rayearth.....Mixx
- Source: Comics Retailer Magazine

March 1999 Top Sales to Retailers

- 1 Star Wars Episode I.....Dark Horse
 - 2 Green Lantern: Fear Itself.....DC
 - 3 JLA Year One.....DC
 - 4 Ad Astra in Africa.....Fantagraphics
 - 5 Golden Age Green Lantern Archives.....DC
 - 6 Spider-Man: Death of Gwen Stacy.....Marvel
 - 7 Green Lantern: Baptism of Fire.....DC
 - 8 Groo Handbook.....Dark Horse
 - 9 X-Wing R.S.: In Empire's Service.....Dark Horse
 - 10 Signal to Noise.....Dark Horse
- Source: Preorders to Diamond Comic Distributors

March 1999 Top Backlist Sales

- 1 Kingdom Come.....DC
 - 2 Watchmen.....DC
 - 3 Preacher: Gone to Texas.....DC
 - 4 Preacher: War in the Sun.....DC
 - 5 Sandman: Dream Country.....DC
- Source: Retailer reorders to Diamond Comic Distributors

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✱ **Diabolik**, a clever thief and master of disguise, is one of Europe's oldest and most popular action heroes. Vol. 1, "The Terror aboard *The Karima*," on sale in July from Scorpion Productions, puts him ready to score lots of money and jewels on a luxury cruise ship when modern-day pirates hijack the vessel. Our hero must save lives as well as make off with the loot. All of this action and adventure is in a 126-page black-and-white, digest-sized graphic novel for \$5.95. **Diamond #MAY 991646.**

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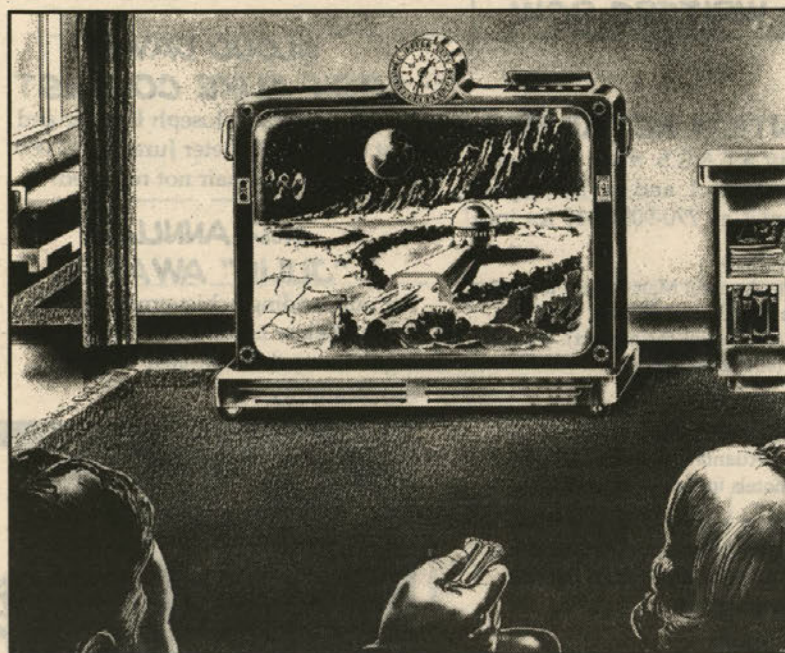
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JJM: Managing Editor John Jackson Miller
BWF: Projects Editor Brent Frankenhoff
JG: Associate Editor Joyce Greenholdt

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Kurt Rachdorf

14 Draper Dr.

Wilmington, MA 01887

Let me just say wow! I can't believe what a heartfelt and common-sense article I just read in *CBG* #1331.

The column by Tony Isabella was the only *CBG* article that ever brought a tear to my eye. I don't want to drag on too long and sound silly, but that was some brilliant writing. With so much going on in my own life, I am often aware of things going on — but never fully stop to take notice. Tony's column made me snap out of it and ponder some of the serious issues facing parents and kids these days.

I truly believe that, if every parent had half the love, dedication, and common sense that Tony illustrates in this article, we would not have nearly as many such tragedies. I hope Tony's column will be submitted to his local paper so that even more people will have the opportunity to read it.

Harry W. Miller

190 Peach Blossom Ln.

Bowling Green, KY 42103

How many people know that the world's first comics heroine not only preceded the first comics hero with supernatural powers by almost four decades — but she had a real-life power? It's one that all of us are equipped with, if only we claim it. It's a power which seems to be little appreciated nowadays. It's a thing called love.

In 1902, noted artist Gene Carr intro-

duced the positive powers of his at-first Gibson Girl-like character to the funny pages of Hearst's *New York American*. (Most of her appearances, however, were seen through the *New York World* and its affiliates.)

Lady Bountiful was empowered by a radiant presence which women of today have abandoned in order to find "equality" with men. She had that little thing that used to be referred to as the "feminine mystique." The dictionary defines "mystique" as "a body of mystical attitudes and beliefs associated with a person, thing, or idea." The term "mystical" itself means "having a spiritual reality that is not apparent to the intelligence or senses (directly); or stemming from direct communion with ultimate reality or God."

It is clear in Carr's strip that Lady Bountiful's mystique stemmed from her pure, unselfish love for others. Any undisciplined, brutish male, boy or man, who fell within the aura of her presence instantly became as tame as a baby lamb. She never asked for nor expected anything in return for all her many good deeds. Those who knew her, understood this and so tried to live up to her high expectations for them and their happiness.

Carr's heroine led a noble life of self-sacrifice and counted it as no big deal. She gladly did for those "on the other side of the tracks" who had been less blessed than she. She was loved deeply by those whose lives she came into, because she first loved them. (As they say, no one cares *what* you

know — about a better way of life — until they know *that* you care.) Lady Bountiful taught her readers a simple lesson that the creators of today's super-heroes and their fans could learn from. It is not force and revenge that gather lasting respect from others; it is love.

Hogan's Alley #7 will have more information on *Lady Bountiful*, when it comes out.

[I'm a bit confused. What would keep someone who is equal from giving love and sacrificing self-interest to aid others? (And for some reason I'm reminded of Lewis Carroll's "other" novels: the pair of Sylvie and Bruno stories. At one point, Sylvie is asked to choose between two jewels. One says, "Sylvie will love all"; the other says, "All will love Sylvie." She chooses the first, saying that that's what's important. Many chapters later, she holds the jewel up to the light and discovers that when the light shines through it, the jewel *also* says, "All will love Sylvie," because, if you have the former, you have the latter.)]

Melissa Baird

53 Trenton Hwy.

Dyer, TN 38330

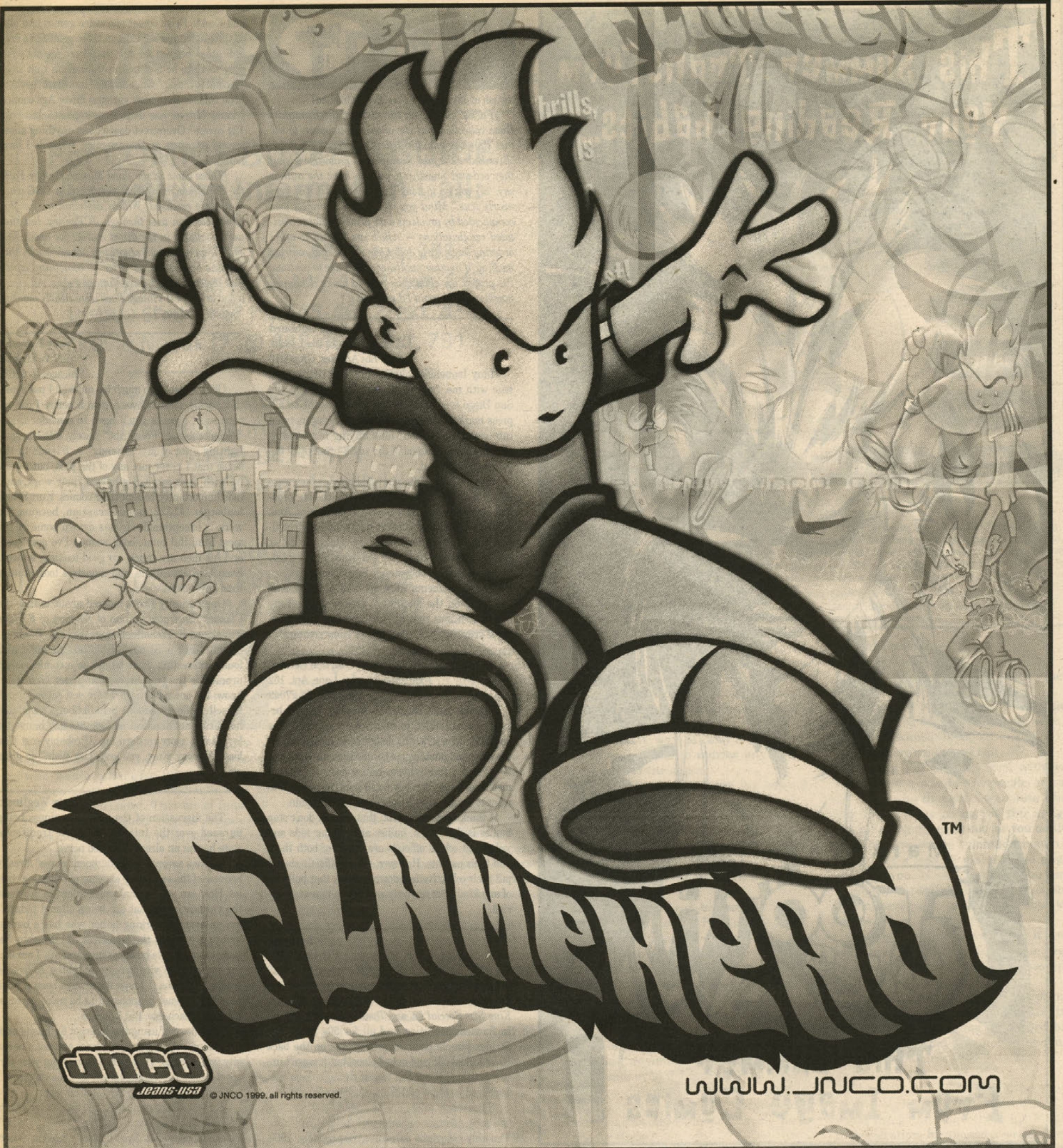
Twice I have seen Brian Douglas Ahern's *Bumpkin Buzz: Feelin' Pretty Darn Realistic* solicited for sale, twice I have ordered it, and twice it never came. Is there any news on whether this collection of cartoons from *CBG* will ever see print? Also is there any chance that there will be a col-

(Continues on Page 16)

For Art's Sake



By Chris Smigiliano



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Oh, So?

From
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lection of Jay Hosler's *Cow-Boy* published?

[I asked Briz about the status of the *Bumpkin Buzz* collection and the answer boils down to the fact that not enough orders had been received. "Ever heard the joke, in response to someone saying they ordered something, only to have the author say, 'So you're the one!'" In my case, it was very nearly true." Mind you, the ordering project was complicated by problems with printing that necessitated resolicitations — which are bound to affect ordering levels. Briz does have the art and contract back, so, if another publisher would like to continue the project, he should be able to make it happen quickly. Just thought I'd mention it.]

Dana Gabbard

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Los Angeles, CA 90010

Tony Isabella's column in #1332 really rang true with me. Some years ago I attended at the San Diego con a panel whose topic was the small-press market. Quickly, the discussion degenerated into complaints about fans buying more mainstream comics, instead of the small-press titles the panelists published.

I finally had to share my feeling that they were acting as if *we* in the audience were the big problem because we weren't buying their comics. And, while I wish I could support many independent titles, time and money limited my ability to do so. And some of the stuff they published didn't interest me. Nobody is obligated to buy a book.

These comments were *not* well received. And the "chip on the shoulder" press release Tony quotes indicates that the attitude I reacted to all those years ago still exists among some creators.

Bruce Bender

10901 Meadowglen Lane, Apt. 162
Houston, TX 77042

When I read *CBG* #1331, I had to respond, because I was bullied in high school myself. I was picked on by a jerk who delighted in hitting me on the head and pushing me behind him while saying, "Precede." I finally gave him a dose of his own medicine, but to this day I still hate him enough to want to clobber him if he ever bullies me again.

I think that one reason that schools don't stop bullies is that, often, bullies are popular kids and jocks, and school officials are afraid of both them and their parents. However, school officials should put their collective foot down and say that bullying of any kind from anybody will not be tolerated, period.

Robert Loy

P.O. Box 42001
Charleston, SC 29423

I made what I thought was a great score at a garage sale the other day — *Sub-Mariner* #8, *Thor King-Size Special* #2, and *Tomb of Dracula* #25, all in flawless condition and all for 50¢ each. The Stridex pimple pads advertisements on the back cover looked odd and out-of-place, but it wasn't until I got them home and looked through them that I realized just how odd these comics really are.

Their cover prices are 12¢ and 25¢. They have the proper letters columns and *Bullpen Bulletins*. The only copyright dates are, respectively, 1968, 1966, and 1974. But there are ads for Shock Tarts

and Cookie Crisp cereal and video games and other things that did not exist in those years. The only indication, besides the ads, that these are not what they seem to be is a line in the indicia that says, "Second printing." Oh, and I see now that they're a little smaller than most genuine Silver Age comics. I know Marvel has done some reprints, but with 12¢ covers? Overstreet doesn't say anything about second printings on these comics. What do I have here?

[Those came in the third *Marvel Vintage Pack*, the Christmas reprints we mentioned in *CBG* when they were released. Widest distribution for this 1994 selection was through JCPenney, but they were available in the direct market for about \$13. They were never sold separately, which is why they had the original cover price — something which was the case for all three *Vintage Packs*. All except a few in the first *Vintage Pack* were clearly marked, "Second printing."]

Tony Kowalik

5717 W. Higgins
Chicago, IL 60630

Oh, the weeks go much too quickly! I put something aside, and it's over a month before I can return to it! I guess you'll have to consider this a "Pschaffenberger Postscript." Lately, *CBG* is spotlighting a lot of my "Friends" — friends in the sense that I never met any of the pros, but I grew up with their work, I admired their work, and, most importantly, bought their comics. Kurt Schaffenberger (#1322) is no exception, because his work is exceptional. He has drawn some of the most beautiful comic-book women I've ever seen, and his men are much too good-looking, as well. Even his hags, aliens, and monsters look prettier than anyone else's.

One curiosity I've wondered about is that the *Classics Illustrated* edition of *Soldiers of Fortune* was signed K. Pschaffenberger. Was the "P" a middle initial or once part of his last name? I also found interesting what he did as a comic-booklet promo for the (weekly?) newspaper *Grit*. (You know: the one advertised where you earned prizes by selling door-to-door.) Schaffenberger updated his earlier art to reflect new clothes and hairstyles for a later, more modern era. (Probably cost *Grit* less.) Anyway, Kurt, you and "Lou Wahl" do great art.

Peter Weglinski

The discussion of the comics business being pursued over the Internet or in the traditional store has hit an already exposed nerve.

I have a severed "entertainment nerve" already because of the escalating expense of collecting comics. How can any normal youth afford to purchase the various items that are being offered today? I am an average working father who has a budget and just watches the treasures of his hobby become unattainable business investments. I am seeing my one fun vice become an elitist collectors' trading business. I know it's always been a business but at least it appeared to be more personable, more reachable. But I digress.

The choice of using the Internet for business or entertainment is a personal choice and not a necessity (yet, I hope). This choice stems from your personal desire for traditionalism and romanticism. I am simply stating my personal preferences.

I prefer the romanticism of using an old record player and old polyvinyl platters instead of today's quick and easy CDs. Even putting a tape in a boom

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Oh, So?

From
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box doesn't instill any deep feelings in me. Going to the mall to get a cold seat in a living-room-sized movie theater won't be a fond memory. I still remember the plush seats and balconies of the big house theaters. I also remember going to a the local ice cream joint to get a soda and a limited choice of either a dog or a burger and ordering with the bugs under yellow fluorescent lights and hearing a screen door slam (and the food tasted great).

I can't see anyone in the future saying that they were glad that we built all those heart-attack franchises every 10 miles because they are visions of such architectural wonders. What will we give today's youth to remember? They see everything in an instant and don't get a chance to absorb any meaning with it. More entertainment choices bombard their senses. The corporations stuff more flashes of come-ons into a half hour of TV than we used to see in a whole night of TV when we were boring and enjoying the Cleaver family. I've heard young people say that there never were real families like the ones on TV before the overly promoted dysfunctional generation of today. We have to watch what is presented to the youth of today. They only know what they experience. And I'm sorry for getting too philosophical and analytical.

If you get my drift, there's not much in this modern world to give you that strong, enduring feeling of lasting quality and hard work that you can visit or touch. I am not a business man. I am a fan and lover of fun, traditions, and the imagination. But money drives our environment. To quote Kenneth Smith, "Society has been reduced to a completely pathetic function of the economy."

I have money to spend, but it seems as though there are only tokens (like all the toy figures) being offered to the masses of fanboys. The real choices of fans would be some neat original art that is getting too expensive and is being bought up by numerous middlemen. And I sense a growing distance from the average fan (wanting to collect his favorite characters from stories that he actually read).

I am seeing that the desirable pieces of collectibles are being bought by those who can also give advice to investors on Wall Street or to families looking at their first set of braces. I am totally against the new business getting into comics rating (like Comics Guaranty Corporation) and also all the auctions going on. I know it's helping someone make a few extra thousand dollars, but it also affects the low end, too. It's taking the hobby out of the hands of the fans, and there goes the broad base of sales. No new sales — no future. The general fan feels left out, so why should he continue to spend money on the cheap seats? Everyone wants to be able to have and hold a passion of the past. Fans want to have something to touch from the history of their hobby.

You can't bring your computer with you into a comfortable sofa seat but you can bring your books and comics. When your computer becomes outdated, will you have a second thought about tossing into the garbage? Imagine how many computers are already piling up waiting to get buried. No one throws out old comics. You can bend over your stack of acid-free comics boxes in the bottom of your closet but you can't rummage through your virus-free files or web links with any physical pleasure (mentally-virtually, yes, maybe, but we're

still here on Earth with a tendency to be physically satisfied). I haven't given up on reality, even though it's harder than living the virtual games and online world of today.

So it's your decision to be an electronically enabled person or to be a person who knows how to stay in touch with their humanity. I'll be visiting my local comics stores and taking a train to the nearest comics convention. Too much information on the web can make you go blind (to old-fashioned fun). I still think a spinning comics rack is fun for kids, while the parents are shopping at the local drug store. If I sound too harsh or deep, it's maybe because I want to help turn around the direction of a falling hobby of mine before it's too late.

P.S. Continuity is OK for the core comic books, but fun and imaginary stories live up the routine! You can't keep all the comic books so serious. I think most fans (the silent majority, probably) still would accept alternative comic books bringing back any and all characters for some needed-to-be told stories by any willing artists and writers! I would also say that publishers could skip an issue once in a while to bring in an out-of-continuity story from the past or from an imaginary tale. Fans would appreciate a break from buying all the extra comics featuring their monthly favorites. There are too many spinoffs!

[Actually, my 26-year-old son and 31-year-old daughter have become caught up in recapturing their good old days of the Atari 2600. Stephen (who writes and edits for a living) was (pardon the expression) crowing the other day over *Eggomania* for the 2600. "The plot is that you are a blue bear with a bucket on your head. The object of the game is to catch eggs that are being dropped by what looks like a giant ostrich that runs from left to right at the top of your screen. He's dropping the eggs; you are catching said eggs in the bucket on your head."

"If you miss the eggs, they splatter at your feet and a pool of yolk rises until the game ends when you drown in yolk. Once you've caught all the eggs in a round, you can shoot them back up at the ostrich for bonus points and a reduction in the amount of yolk at your feet. It's pretty ingenious." He laughed and added, "You might want to point out concerning the thought that today's kids don't have anything to be nostalgic about: A lot of the stuff I'm nostalgic about is the same stuff **you're** nostalgic about, because you shared it with me. You can be nostalgic about **anything** in your childhood, not limiting your affections to whatever is 'bad' new stuff."

Valerie adds to a yearning for the Atari from her childhood such additional affections as Fisher-Price toys, goony '70s lunch boxes, *Sesame Street*, Hot Wheels cars, and strange board games. And she buys vinyl records, to boot. And as to books, there isn't a wall in her house that doesn't have shelves creaking with books, including the old \$1 *Peanuts* books and Beatrix Potter. And she's as fervently into old radio shows as I am — though radio drama was nonexistent when she was growing up. "So there, dammit," she concluded.

By the way, as far as high prices go: The escalation on prices in super-rarified condition is simultaneously resulting in lower prices on "reading copies," which are my favorite kind, anyway. Take a look at what has happened to items in "Good" condition in the last 10 years; I think you'll be pleased. And, if you just want to read the stories, there's a growing number of reprint volumes, some (as with Marvel's "Essential" line) designed to fit tight budgets.]



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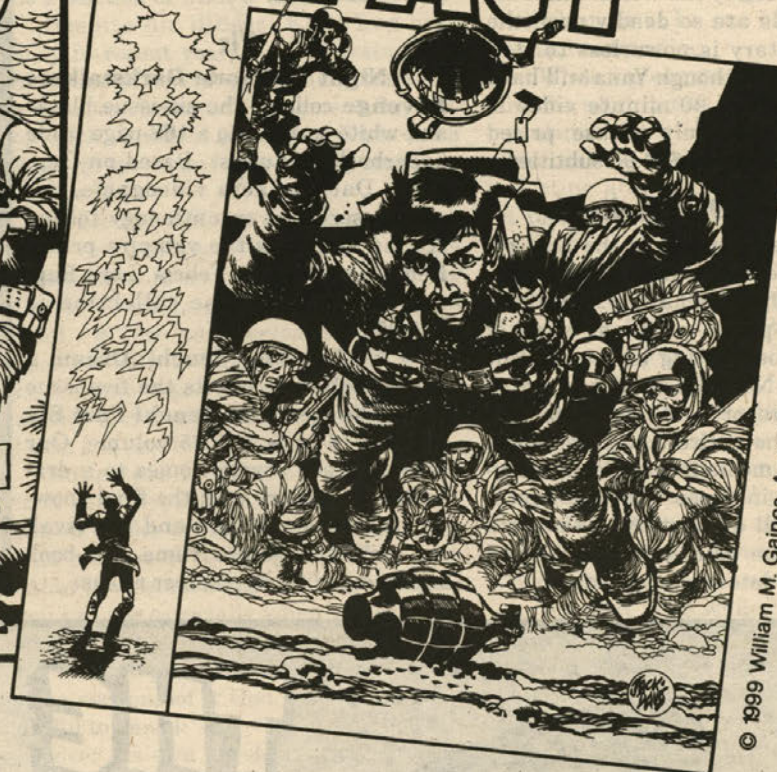


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◆ **Weather Woman** is the first release from Central Park's new live-action Asia Pulp Cinema line. Breaking into the fast-paced, cutthroat world of television broadcasting isn't easy. But when Keiko Nakadai is hired to give the weather report and flashes her underwear to the entire watching world, she creates a media frenzy. Soon, everyone is tuning in to see what the weather woman will do next. An 84-minute subtitled tape priced at \$29.99 and scheduled for late August release.

Urban Vision

◆ **Cockpit** is an action-packed World War II story by Leiji Matsumoto (*Star Blazers*, *Captain Harlock*, *Galaxy Express 999*). The 90-minute tape is scheduled for early August release for \$24.94 dubbed, \$29.95 subtitled.

◆ **Wild 7** is a special crime-fighting squad whose members are ex-criminals. Their challenge is to bring down a huge Asian crime syndicate that has snared powerful figures in the media and in parliament. A 50-minute tape scheduled for mid-September release. Retail price is \$19.95 dubbed or \$29.95 subtitled.

Viz

◆ **Night Warriors: Darkstalkers Revenge** collects the six-issue black-and-white series into a 168-page trade paperback in August. Based on Capcom's *Darkstalkers* videogame, the comics series is an anthology telling stories featuring the vampire prince Demetri, catwoman Felicia, Lord Raptor, and others. The collection is \$15.95.

◆ **No Need for Tenchi: Dream a Little Scheme** collects the five-issue run of *No Need for Tenchi Part Six* into a 176-page \$15.95 volume. Our heroes' space voyage comes to a dramatic conclusion, with the final showdown between Washu and her rival, the evil super-genius Yume. The book is scheduled for September release.

Available now ...

Reviewed by Joyce Greenholdt

MegaDragon and Tiger #1 Solar Lord #1

Image

Hong Kong comics publisher Tony Wong has returned to the American comics scene with these two titles, adapted for American audiences by James Hudnall and published by Image Comics. Not surprisingly, the production values of the Image offerings are a cut above the *Jademan* comics of yesteryear.

Both titles coming from Image are essentially super-hero series. Both first issues are largely devoted to introducing the characters and settings of their respective stories.

In *MegaDragon and Tiger*, giant meteors have wiped out most of humanity. One small fragment of civilization is preserved intact; the rest of the world has become a wasteland. Unfortunately, the "civilized" remnant of humanity has fallen under the sway of an egomaniacal dictator. Those who haven't been exiled for not having enough "brain power" (don't ask) are busily conquering the tattered and often mutated remnants of humanity.

Why? Apart from increasing the dictator's power, that is? It's certainly not to return the benefits of civilization to the rest of the world; that much is clear as the story continues. Apparently, the main benefit of increased "brain power" is the ability to become a really kick-butt martial artist, with improbable powers. Yes, the future of civilization lies in single combat! Of course, the dictator has opposition — mainly in the form of an old scientist who used to be an ally (and who, by the way, is a dead ringer for Sean Connery in *Medicine Man*).

Both sides are training a new generation of martial artists who will, no doubt, clash in upcoming issues. The story so far is reminiscent of various comics series based on videogames, with just enough plot to lead from one big battle to another.

In *Solar Lord*, Earth faces impending doom of a vaguely described mystical nature. One man has been chosen to take up the fight against said doom: by absorbing the life force of a dying god and becoming Solar Lord, in order to take up the fight against the Lord of Darkness. It's clear from the first issue that there's a whole 'nother story behind the hero Nickson's acceptance of his new role as Solar Lord. What's *not* clear is whether this backstory was told in a previous series or whether the bits and pieces revealed in flashbacks are going to fill in what happened before.

Neither series seems groundbreaking in either art or story. Nonetheless, fans of slam-bang action tales may find these series enjoyable.



MegaDragon and Tiger #1, \$2.95, color, 48 pages, story and art by Tony Wong. *Solar Lord* #1, \$2.50, color, 32 pages, story and art by Khoo Fuk Lung.

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Motor City Comic Con

Postshow Roundup
Comics Buyer's Guide



Comics creators attending this year's Motor City Comic Con included (from top): Grass Green, Gene Colan, Rich Koslowski, and David Mack.

Motor City combines comics and media fans for 10th year

By Brent Frankenhoff

A strong combination of comics guests and media celebrities, including Billy Dee Williams and Jeri Ryan, helped the Motor City Comic Con attract attendees to its 10th annual show, held May 14-16 in Novi, Mich. According to organizer Gary Bishop, the attendance was more than 11,500, up approximately 20% overall from last year, with Sunday's attendance increased by approximately 40% over the previous year. This was the second year the show was held in mid-May, moving from its previous mid-March dates.

In addition to a mix of comics and non-comics dealers, along with small-press creators and several gaming companies, the show also attracted professional wrestlers, who held an exhibition Saturday afternoon, attended by several hundred people. Bishop said that both his staff and the wrestlers did not expect attendees to sit through the entire exhibition, but they did. The wrestlers were promoting an appearance by *Big Bang Comics*' Knight Watchman.

Matt Hawkins, on hand to promote his Image series *Lady Pendragon* and the upcoming *Alley Cat*, said many non-comics fans stopped by the booth and asked questions about both series.

Charitable attendees. Bishop reported that more than \$5,500 was raised this year for the Muscular Dystrophy Association, with \$3,000 contributed by George Pérez alone, through fees collected for sketches and signings at his table.

The Comic Book Legal Defense Fund also benefited at the show. According to Executive Director Chris Oarr, approximately \$2,000 was raised through donations and the sale of items donated to the CBLDF by various creators. "While that falls somewhat short of last year's total, it would be difficult to equal last year's show, when we had Will Eisner at our booth," he said. "It was just a great show. We really enjoyed it and the new elements that were introduced this year. We look forward to returning next year."

Motor City was one of the first shows the CBLDF attended since it initiated its membership drive, and Oarr reported that 20 new members signed up at the show. "We're already 15% of the way towards our goal in the first month, and we need more members," he said, adding that a members-only party, with Frank Miller as host, is scheduled for Chicago's Wizard World in July. "Kevin Smith and George Pérez are also scheduled to attend, and perhaps our guest list for the party will attract more new members."

Dealer doings. Bishop said that dealers he had spoken with during and after the show all reported good experiences and "were very positive. There wasn't the moaning and groaning about slow sales we've heard during the past year. Sales were way up."

Many dealers *CBG* spoke with near the show's end agreed with Bishop's analysis,



This Motor City volunteer demonstrated one way of collecting sketches and autographs.



Schlum

were competitive — with more toys than at other comics shows they had done. She added that many customers at their booth were looking for items for celebrities to autograph, and, "Our son had fun collecting autographs."

Greg Myers of Elida, Ohio, said he had similar results. While his booth was mainly stocked with books and magazines, as opposed to comics, he reported that the Jeri Ryan items he put out on Sunday sold well to fans needing an item for the *Star Trek: Voyager* actress to sign. He said he'd found, "Unless you have very limited-edition, one-of-a-kind items, it's hard to sell here. People want bargains in the quarter boxes." While Myers sold out of his copies of the *Kingdom Come* and *Crisis on Infinite Earths* hardcovers, his non-sport trading card sales, even at 50% off, were non-existent. Two bright spots in addition to the Ryan items were his sales on comics-related and science-fiction mass-market paperbacks and *Buffy the Vampire Slayer* items.

Richard Evans of Bedrock City in Houston, Texas, reported good sales on "lower-grade esoteric comics and new trade paperbacks." While he said that he hadn't blown any items out at a deep discount, he had a good show, adding the event was a "good

buying show for us. We will return."

Ed Savitt, "Crazy Ed" of Miami, Fla., said that Motor City was "one of my better trips to Detroit." He said customers at his booth were "receptive and open-minded in negotiation and shopping. It must have been the good weather." Savitt added that he was asked most often for Batman, X-Men, and Spider-Man comics and, while he "sold more quality X-Men pieces, I sold more reader copies of *Amazing Spider-Man*."

Despite several *Star Wars* celebrities attending the show, Savitt commented on what he called "the lack of either excitement or questions regarding *Star Wars* products. All the *Star Wars* fans got in line for Billy Dee Williams and stayed there for most of the show. I'm going to hold my *Star Wars* stuff until the new movie builds more excitement."



Graham

Chicago-based Graham Crackers Comics Owner Jamie Graham said that, while sales were a little down from last year, "They weren't bad." Three of his more significant sales at the show were a Very Good copy of *Amazing Spider-Man* #1 for \$1,000, a Good copy of *Adventure Comics* #72 for \$750, and a *Catman* #12 from the Mile High Collection for \$1,500. "Our 50%-off boxes attracted a lot of hole-fillers," he added, "with customers seeking a variety of material. It was unusual. We had requests for everything from Disney to Good Girls. At any other show, it's mainly requests for mainstream products. This is a friendly show."

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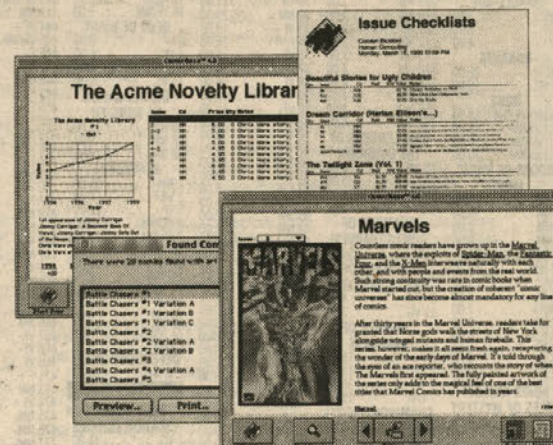
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2 VF/NM	30.00	138 VF/NM	15.00	MASKED RIDER (CHARLTON)	21 F	10.00	OMAC	3 NM	6.00	25 VF/NM	24 VF/NM	20.00	26 VF	15.00	19 NM	15.00	137 G	15.00	68 F+	50.00	21 NM	3.00	131 G	7.00	REAL PULP COMICS	32 F	22.00	222 VG/F	3.00		
25 G	15.00	141 NM	15.00	MASTER COMICS	60 VG+	50.00	MASTER OF KUNG-FU	5 NM	6.00	26 VF	25 VF/NM	20.00	27 VF	15.00	20 NM	3.00	138 VF/NM	15.00	69 VF	25.00	22 NM	3.00	135 F	3.00	ROWLE	34 NM	5.00	223 NM	22.00		
27 VG	20.00	142 VF/NM	15.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	2 NM	10.00	28 NM	12.00	28 NM	12.00	28 NM	12.00	21 NM	3.00	139 VF/NM	15.00	70 VF	25.00	23 NM	3.00	171 G/VG	3.00	SKULL COMICS	37 NM	8.00	224 F+	710.00	
28 VG	20.00	143 NM	15.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	3 NM	6.00	29 NM	10.00	29 NM	10.00	29 NM	10.00	22 NM	3.00	140 VF/NM	15.00	71 VF	25.00	24 NM	3.00	171 G/VG	3.00	1 (1st Print) NM	75.00	225 F/VF	10.00		
29 VG	25.00	144 VF/NM	12.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	4 NM	6.00	30 NM	10.00	30 NM	10.00	30 NM	10.00	23 NM	3.00	141 NM	15.00	72 NM	25.00	25 NM	3.00	171 G/VG	3.00	2 (1st Print) VF	30.00	226 VF/NM	20.00		
31 FR	5.00	145 VF	12.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	5 NM	6.00	31 NM	10.00	31 NM	10.00	31 NM	10.00	24 NM	3.00	142 VF/NM	15.00	73 VF	25.00	26 NM	3.00	171 G/VG	3.00	3 (1st Print)	NM	227 NM	25.00		
35 VG	24.00	146 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	6 NM	6.00	32 NM	10.00	32 NM	10.00	32 NM	10.00	25 NM	3.00	143 NM	15.00	74 VF	25.00	27 NM	3.00	171 G/VG	3.00	4 (1st Print)	NM	228 NM	10.00		
36 VG	24.00	147 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	7 NM	6.00	33 NM	10.00	33 NM	10.00	33 NM	10.00	26 NM	3.00	144 VF	15.00	75 VF	25.00	28 NM	3.00	171 G/VG	3.00	5 (1st Print)	NM	229 NM	10.00		
37 VG	22.00	148 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	8 NM	6.00	34 NM	10.00	34 NM	10.00	34 NM	10.00	27 NM	3.00	145 VF	15.00	76 NM	25.00	29 NM	3.00	171 G/VG	3.00	6 (1st Print)	NM	230 NM	10.00		
38 VG	24.00	149 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	9 NM	6.00	35 NM	10.00	35 NM	10.00	35 NM	10.00	28 NM	3.00	146 VF	15.00	77 NM	25.00	30 NM	3.00	171 G/VG	3.00	7 (1st Print)	NM	231 NM	10.00		
39 VG	20.00	150 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	10 NM	6.00	36 NM	10.00	36 NM	10.00	36 NM	10.00	29 NM	3.00	147 VF	15.00	78 NM	25.00	31 NM	3.00	171 G/VG	3.00	8 (1st Print)	NM	232 NM	10.00		
40 VG	20.00	151 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	11 NM	6.00	37 NM	10.00	37 NM	10.00	37 NM	10.00	30 NM	3.00	148 VF	15.00	79 NM	25.00	32 NM	3.00	171 G/VG	3.00	9 (1st Print)	NM	233 NM	10.00		
41 VG	20.00	152 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	12 NM	6.00	38 NM	10.00	38 NM	10.00	38 NM	10.00	31 NM	3.00	149 VF	15.00	80 NM	25.00	33 NM	3.00	171 G/VG	3.00	10 (1st Print)	NM	234 NM	10.00		
42 VG	20.00	153 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	13 NM	6.00	39 NM	10.00	39 NM	10.00	39 NM	10.00	32 NM	3.00	150 VF	15.00	81 NM	25.00	34 NM	3.00	171 G/VG	3.00	11 (1st Print)	NM	235 NM	10.00		
43 VG	20.00	154 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	14 NM	6.00	40 NM	10.00	40 NM	10.00	40 NM	10.00	33 NM	3.00	151 VF	15.00	82 NM	25.00	35 NM	3.00	171 G/VG	3.00	12 (1st Print)	NM	236 NM	10.00		
44 VG	20.00	155 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	15 NM	6.00	41 NM	10.00	41 NM	10.00	41 NM	10.00	34 NM	3.00	152 VF	15.00	83 NM	25.00	36 NM	3.00	171 G/VG	3.00	13 (1st Print)	NM	237 NM	10.00		
45 VG	20.00	156 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	16 NM	6.00	42 NM	10.00	42 NM	10.00	42 NM	10.00	35 NM	3.00	153 VF	15.00	84 NM	25.00	37 NM	3.00	171 G/VG	3.00	14 (1st Print)	NM	238 NM	10.00		
46 VG	20.00	157 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	17 NM	6.00	43 NM	10.00	43 NM	10.00	43 NM	10.00	36 NM	3.00	154 VF	15.00	85 NM	25.00	38 NM	3.00	171 G/VG	3.00	15 (1st Print)	NM	239 NM	10.00		
47 VG	20.00	158 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	18 NM	6.00	44 NM	10.00	44 NM	10.00	44 NM	10.00	37 NM	3.00	155 VF	15.00	86 NM	25.00	39 NM	3.00	171 G/VG	3.00	16 (1st Print)	NM	240 NM	10.00		
48 VG	20.00	159 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	19 NM	6.00	45 NM	10.00	45 NM	10.00	45 NM	10.00	38 NM	3.00	156 VF	15.00	87 NM	25.00	40 NM	3.00	171 G/VG	3.00	17 (1st Print)	NM	241 NM	10.00		
49 VG	20.00	160 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	20 NM	6.00	46 NM	10.00	46 NM	10.00	46 NM	10.00	39 NM	3.00	157 VF	15.00	88 NM	25.00	41 NM	3.00	171 G/VG	3.00	18 (1st Print)	NM	242 VF/NM	7.00		
50 VG	20.00	161 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	21 NM	6.00	47 NM	10.00	47 NM	10.00	47 NM	10.00	40 NM	3.00	158 VF	15.00	89 NM	25.00	42 NM	3.00	171 G/VG	3.00	19 (1st Print)	NM	243 VF	8.00		
51 VG	20.00	162 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	22 NM	6.00	48 NM	10.00	48 NM	10.00	48 NM	10.00	41 NM	3.00	159 VF	15.00	90 NM	25.00	43 NM	3.00	171 G/VG	3.00	20 (1st Print)	NM	244 VF	7.00		
52 VG	20.00	163 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	23 NM	6.00	49 NM	10.00	49 NM	10.00	49 NM	10.00	42 NM	3.00	160 VF	15.00	91 NM	25.00	44 NM	3.00	171 G/VG	3.00	21 (1st Print)	NM	245 VF/NM	10.00		
53 VG	20.00	164 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	24 NM	6.00	50 NM	10.00	50 NM	10.00	50 NM	10.00	43 NM	3.00	161 VF	15.00	92 NM	25.00	45 NM	3.00	171 G/VG	3.00	22 (1st Print)	NM	246 VF	3.00		
54 VG	20.00	165 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	25 NM	6.00	51 NM	10.00	51 NM	10.00	51 NM	10.00	44 NM	3.00	162 VF	15.00	93 NM	25.00	46 NM	3.00	171 G/VG	3.00	23 (1st Print)	NM	247 NM	10.00		
55 VG	20.00	166 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	26 NM	6.00	52 NM	10.00	52 NM	10.00	52 NM	10.00	45 NM	3.00	163 VF	15.00	94 NM	25.00	47 NM	3.00	171 G/VG	3.00	24 (1st Print)	NM	248 NM	10.00		
56 VG	20.00	167 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	27 NM	6.00	53 NM	10.00	53 NM	10.00	53 NM	10.00	46 NM	3.00	164 VF	15.00	95 NM	25.00	48 NM	3.00	171 G/VG	3.00	25 (1st Print)	NM	249 NM	10.00		
57 VG	20.00	168 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	28 NM	6.00	54 NM	10.00	54 NM	10.00	54 NM	10.00	47 NM	3.00	165 VF	15.00	96 NM	25.00	49 NM	3.00	171 G/VG	3.00	26 (1st Print)	NM	250 NM	10.00		
58 VG	20.00	169 VF	9.00	MASTER OF KUNG-FU	15 F/VF	20.00	OMAHA THE CAT DANCER (1ST PRINTS)	29 NM	6.00	55 NM	10.00	55 NM	10.00	55 NM	10.00	48 NM	3.00	166 VF	15.00	97 NM	25										

**SUN
JUN 13**

Phenomicon 99 in High Point, N.C. Final day. See Calendar Notes.

21st Annual Superman Celebration in Metropolis, Ill. Final day. See Calendar Notes.

Born on this date:

Jon D'Agostino (1929) 70 years ago
Frank Cirocco (1956)

**MON
JUN 14**

Flag Day

Born on this date:

Sam Grainger
Paul Kupperberg (1955)
Bill Webb (1957)
Mark Heike (1958)
Den Beauvais (1962)
Mike Bannon (1963)
Zolastraya (1965)

**TUES
JUN 15**

Born on this date:

Ross Andru (1925)
Neal Adams (1941)
Don McGregor (1945)
Rick Stasi (1952)
Brent Anderson (1955)

**WED
JUN 16**

CBG #1337 ships — a special Silver Age Cavalcade issue, featuring a look at "Twice-Told Tales" by Craig "Mr. Silver Age" Shutt.

Born on this date:

Frank Thorne (1930)
Gary Thomas Washington (1963)
Myke Maldonado (1964) 35 years ago
Arnold Pander (1967)

**THURS
JUN 17**

Born on this date:

Bob "Chance" Browne (1948)
Dana J. Summers (1950)
Hilary Barta (1957)
Jim Somerville (1961)
Richard Maurizio (1962)

**FRI
JUN 18**

Heroes Convention '99 in Charlotte, N.C. See Calendar Notes.

Born on this date:

Brian C. Boerner
Linda Lessmann (1948)
Mark Gruenwald (1953)
Dean Mullaney (1954) 45 years ago

**SAT
JUN 19**

Born on this date:

Julius Schwartz (1915)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the **CBG** features *What, Where, and When* and *Now Appearing*.

• **Heroes Convention '99**, June 18-20 at the Charlotte Convention Center, 501 South College St., Charlotte, NC. Guests include: John Byrne, Colleen Doran, Harlan Ellison, Gil Kane, George Pérez, and Mark

Waid. Info: (704) 375-7463.

• **Phenomicon 99**, June 11-13 at the Ramada Inn in High Point, N.C. Guests include Roy Thomas and Terry Collins. Info: (336) 475-3242.

• **21st Annual Superman Celebration**, June 10-13 in Metropolis, Ill. Guests include Alex Ross and Kerry Gammill. Info: (800) 949-5740.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit:** Tar-

zan from **Foster to Disney**, through Sept. 19. Tarzan art by Hogarth, Foster, Manning, and other talents who have worked on *Tarzan* strips and comic books.

• **Marvelmania**, an exhibit of original art for Marvel comics of the '60s and '70s, will run through the summer at American Dream Gallery, 72 Walcott St., Bath, United Kingdom. Featured artists include Jack Kirby, Dick Ayers, Don Heck, John Romita, Gene Colan, Gil Kane, Marie Severin, Johnny Craig, and John Buscema. Info: 01225 424881.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Call for updates on current exhibits: (413) 586-8545.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future **CBG** Calendars.

Note: Ⓢ indicates a rescheduled comic book that appeared in a previous **CBG** Calendar.

Antarctic Press

Ⓢ **Darkshrine** #1 (of 2), \$2.99 (spec. ed., \$5.99) (May)

Archie Comics Publications

Archie Digest #165, \$1.99
Betty & Veronica #139, \$1.79
Sonic the Hedgehog #74, \$1.79

Dark Horse

Dark Horse Presents #144, \$2.95
Disney's Tarzan #1 (of 2), \$2.95
Edgar Rice Burroughs' Tarzan: The Jewels of Opar, \$10.95
Ghost: Painful Music TPB, \$9.95
Gunsmith Cats: Bean Bandit #6 (of 9), \$2.95
Ⓢ **Heart of Empire: Legacy of Luther Arkwright** #3 (of 9), \$3.50 (Jun 6-12)
Madman Boogaloo TPB, \$8.95
Martin Mystery #4 (of 6), \$4.95
Star Wars #7, \$2.50

DC Comics

Aquaman #58, \$1.99
Astro City Family Album (hardcover), \$29.95
Batman #568, \$1.99
Batman & Superman: World's Finest #5 (of 10), \$1.99

Batman Beyond #6 (of 6), \$1.99

Cartoon Network Presents #24 (final issue), \$1.99

Dreaming #39, \$2.50
Dreams of the Darkchylde #0, \$2.50
Fanboy #6 (of 6), \$2.50
Gen13 #42, \$2.50
Giantkiller #1 (of 6), \$2.50
Giantkiller A to Z: A Field Guide to Big Monsters, \$2.50
Happydale: Devils in the Desert #1 (of 2), \$6.95

JSA Secret Files #1, \$4.95
Scene of the Crime #4 (of 4), \$2.50
Superboy #65, \$1.99
Superman: The Dark Side, \$12.95
Superman: The Man of Steel #91, \$1.99
Titans #6, \$2.50

Marvel Comics

A-Next #11, \$1.99
Captain America #20, \$1.99
Daredevil #10, \$2.50
Hulk #5, \$1.99
Peter Parker: Spider-Man #8, \$1.99
Thunderbolts #29, \$1.99
Wolverine/Punisher: Revelation #3 (of 4), \$2.99
X-Man #54, \$1.99
X-Men #91, \$1.99

Oni Press

Ⓢ **Grrl Scouts** #2 (of 4), \$2.95 (Apr. 25-May 1)

Viz Communications

Animerica Extra Vol. 2 #7, \$4.95
Dance till Tomorrow Vol. 2, \$15.95
Dragonball Part Two #4 (of 15), \$2.95
Maison Ikkoku Part 9 #3 (of 10), \$3.25

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through May 28.

A Silent: Arsenic Lullaby (May '99), \$2.50 (May)
AC: Golden-Age Men of Mystery #14, \$6.95 (May)
Amazing Aaron: Grrl Squad #1, \$2.95 (Apr)
Antarctic: Box Office Poison Kolor Karnival #1, \$2.99 (Apr)
Taoland Adventures #2, \$3.50 (May)
Archie: Archie's Double Digest #109, \$2.99 (May)
Archie's Vacation Special #7, \$2.29 (May)
Jughead #119, \$1.79 (May)
Jughead with Archie Digest #150, \$1.99 (May)
Avatar: Dreamwalker: Carousel #2 (of 2), \$3 (Apr)
Faust/777: The Wrath #3 (of 4), \$3.50 (nude ed., \$6) (Apr)
Goon #2, \$3 (May)
Midnight Doyle Special #1, \$3.95 (nude ed., \$6) (Apr)
Nira X: History #1 (of 2), \$3.50 (nude ed., \$6) (Apr)
Quantum Mechanics #1 (of 2), \$3.50 (spec. ed., \$3.95) (May)
Threshold #15 (three covers), \$4.95 (nude ed., \$6) (Apr)
Widow X #1, \$3.95 (two nude eds., \$6) (May)

Awesome: Deity Vol. 2 #5, \$2.95 (Feb)
Cat-Head: Bughouse #6, \$3.75 (May)
Chaos: Chastity: Lust for Life #2 (of 4), \$2.95 (May)
Claypool: Elvira #73, \$2.50 (May)
Dark Horse: Blade of the Immortal: Dark Shadows (5 of 5) #33, \$2.95 (May 23-29)

Buffy the Vampire Slayer #9 (two covers), \$2.95 (May 23-29)
Ghost Vol. 2 #9, \$2.95 (May 16-22)
Madman Comics #13, \$2.95 (May 23-29)
Nathan Never #3 (of 6), \$4.95 (May 16-22)
Predator: Homeworld #3 (of 4), \$2.95 (May 23-29)
Star Wars #6, \$2.50 (May 23-29)
Star Wars Episode I: The Phantom Menace #4 (of 4) (two covers), \$2.95 (May 23-29)
World Below #3, \$2.50 (May 23-29)

DC: Adventures of Superman #569, \$1.99 (May 23-29)
Batman Chronicles #17, \$2.95 (May 23-29)
Batman: Cataclysm TPB, \$17.95 (May 23-29)
Catwoman #70, \$1.99 (May 23-29)
Danger Girl #5, \$2.50 (Feb. 21-27)
Detective Comics #734, \$1.99 (May 23-29)
Flash #150, \$2.95 (May 23-29)
Flinch #2, \$2.50 (May 23-29)
Hellblazer #139, \$2.50 (May 23-29)
Hitman #39, \$2.50 (May 23-29)
Invisibles Vol. 3 #9 (of 12), \$2.95 (May 16-22)
JLA #31, \$1.99 (May 23-29)
Legion of Super-Heroes #117, \$2.50 (May 23-29)
Looney Tunes #54, \$1.99 (May 23-29)

Robin #66, \$1.99 (May 23-29)
Sandman Presents: Love Street #1 (of 3), \$2.95 (May 23-29)

Supergirl #34, \$1.99 (May 23-29)
Superman: The Odyssey, \$4.95 (May 23-29)
Wonder Woman #146, \$1.99 (May 9-15)
Young Justice in No Man's Land #1, \$3.95 (May 16-22)

Drawn & Quarterly: Nowhere #5, \$3.75 (Feb)
Duality: Vigil: Penetration, \$2.95 (May)
Event: Ash: Fire & Crossfire #2 (of 5), \$2.95 (Feb)
Fantagraphics: Barry Windsor-Smith's Ad Astra in Africa HC, \$15 (Apr)

Bradleys #2 (of 6), \$2.95 (May)
Charles Burns Library Vol. 1: *El Borbâh* HC, \$24.95 (Jan)
Mara, Celtic Shamaness #8, \$2.95 (Mar)
Naughty Bits Vol. 5 TPB, \$9.95 (May)

Games Workshop: Warhammer Monthly #15, \$2.95 (May)

Image: Age of Bronze #4, \$2.95 (May)
Big Bang Comics #24, \$3.95 (Apr)
Lady Pendragon: Dragon Blade #2, \$2.50 (May)
Mage: The Hero Discovered Book V, \$4.95 (Jan)
Solar Lord #3, \$2.50 (May)
Tellos #1, \$2.50 (May)
Zorro's Lady Rawhide: Other People's Blood #3, \$2.95 (Apr)

Ironhorse: Didymous: Night and Day Worlds #1 (of 12), \$2.50 (May)

Kenzer & Co.: Knights of the Dinner Table #31, \$2.95 (May)
London Night: Crow/Razor: Kill the Pain TPB, \$15.95 (May)

Marvel: Avengers #18, \$1.99 (May 23-29)

Avengers Visionaries: George Pérez TPB, \$16.95 (May 23-29)

Deadpool #30, \$1.99 (May 23-29)
Earth X #4 (of 12), \$2.99 (May 23-29)
Gambit #6, \$1.99 (May 23-29)
Hulk #4, \$1.99 (May 16-22)
J2 #10, \$1.99 (May 23-29)
Nova #3, \$1.99 (May 23-29)
Slingers #8, \$1.99 (May 23-29)
Thunderbolts #28, \$1.99 (May 16-22)
Webspinners: Tales of Spider-Man #7, \$2.50 (May 23-29)
Wolverine #140, \$1.99 (May 23-29)
X-Man #53, \$1.99 (May 16-22)

Mixx: Sailor Moon Pocket Mixx Vol. 3, \$9.95 (May)

Peregrine: Books of Lore: The Kaynin Gambit #4 (of 4), \$2.95 (May)

Radio: Furlough #76, \$2.95 (Apr)

Realm: Battlstar Galactica 1999 Tourbook, \$2.99 (May)

Sharkbait: Pete the P.O.'d Postal Worker #9, \$2.95 (May)

Sirius: Artesia #5 (of 6), \$2.95 (May)

Top Shelf: Daydream Lullabies: A Billy Dogma Experience, \$7.95 (May)

Verotik: Satanika #11, \$3.95 (May)

Viz: Animerica Extra Vol. 2 #6, \$4.95 (May 23-29)

Banana Fish Vol. 2 TPB, \$15.95 (May 23-29)

Pokémon: Pikachu Shocks Back #3 (of 4), \$3.25 (May 23-29)

Ranma 1/2 Part 8 #2 (of 13), \$2.95 (May 23-29)

Now Appearing

[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.

The notices must be written — we cannot take these by telephone — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.

Please note: This is a free service.]

June 13

Brian Pulido and Steven Hughes (Chaos Comics creators) at Collector's Kingdom, 202 W. Jericho Tpke., Huntington Station, New York 11746, from 11 a.m. to 2 p.m.

June 16

Kurt Schaffenberger (Silver Age Superman artist) at Steve's Comic Relief, 1231-7 Rt. 166 (Hwy. 9), Stella Parkway Plaza, Toms River, New Jersey from 1 to 5 p.m.

June 19

Howard Porter (JLA artist) at ACME Comics & Collectibles, 1788 Hamilton Blvd., Sioux City, Iowa 51103, from 1 to 3 p.m.

June 23

George Pérez (artist of *Avengers*, *Crisis on Infinite Earths*, and *New Teen Titans*), **Marv Wolfman** (writer of *Crisis on Infinite Earths*, *New Teen Titans*, and *Curse of Dracula*) at Continental Comics, 17032 Devonshire St., Northridge, California 91325, from 4:30 to 8 p.m.



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229 VF+ 100 pg 22	59 VF+ 36	23 F 75	94 NM- 25	122 NM- Giant 38	101 VF(+) 70	30 F 32	86, 90 NM- 22
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1-18 NM (Lot) Call	77 VF(+) 38	25 VG 48	111, 112, 113 NM- 30	JOURNEY INTO MYSTERY 28	104 F/VF 36	41 NM 55	97, 99, 99 NM- 22
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FRONTIER FIGHTERS 155	82, 83, 84 VF+ 25	57 VF(-) 60	180 VF/NM 55	55, 56 G/VG 30	109 VF/NM DL SL 105	49, 51, 52 VF/NM 32	JONAH HEX 35
7 VF- 155	85, 86 VF/NM 48	80 F 25	181 VF+ 375	59 F/F+ 65	109 F+ 49	50, 51, 54 NM- 35	
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Mystery Contest #29 Winner

The winner of our 29th Mystery Contest from CBG #1327 is Steven Boydot of Clarksville, VA, who correctly identified the panel as coming from Dark Horse Comics Presents #35 (Dec. '89). He will receive a copy of Comic-Book Superstars. Keep those entries coming and keep watching for more contests in our pages.



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CALIFORNIA

Jun 12 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: \$50, A: \$2. Al or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Jun 13 CA, Sacramento. Sac-Con Show, Scottish Rite Ctr. 6151 H St. (near CSUS), SH: 10am-4pm, T: 6 & 8, F: \$50-\$60, A: \$4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 home or 444-2843 work.

Jun 13 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: \$5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Jun 27 CA, Modesto. Comic Book & Toy Fest, Modesto Centre Plaza, 10th & K Streets, next to the Double Tree Inn, SH: 9:30am-3:30pm, T: 30-8, F: \$35, A: \$2, 6 & under free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 209-668-0821 or 559-215-0134.

Jul 2-4 CA, Fresno. Comic Book & Toy Fest, Manchester Ctr. Corner

of Blackstone & Shields Ave., just off of Hwy. 41, SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-6pm, T: 20-8, F: \$75, A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-215-0134.

Jul 9-11 CA, San Francisco. ManaFest 99, Conference Ctr. 255 S. Airport Blvd., SH: Fri. 12noon-midnight, Sat. & Sun. 9am-midnight, F: \$35. free day pass. ManaFest Event, Hotline PH: 877-ManaFest toll free or FAX: 415-626-2762.

CONNECTICUT

Jun 27 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: \$45, A: \$99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

GEORGIA

Jul 1-4 GA, Atlanta. Dragon Con Annual Convention. Dragon Con, PO Box 47696, Atlanta, GA 30362.

ILLINOIS

Jun 12 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 27 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jul 5 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanies Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jun 11-13 IN, Hammond. Comic Book, Sports & Collectibles Show, Woodmar Mall, Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 50. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jun 19-20 IN, South Bend. Comic Book, Sports & Collectible Show, Scottsdale Mall, 1290 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jun 26-27 IN, Kokomo. Comic Book, Sports Cards & Collectibles Show, Mall, US 31 Bypass, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 50. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KENTUCKY

Jun 19-20 KY, Louisville. Comic Book, Sports Card & Collectibles Show, Green Tree Mall, 700 Hwy. 131, SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8, F: \$75, A: free. Front Row Promos, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

LOUISIANA

Jun 12 LA, Bastrop. Big Show VI, Municipal Ctr. 1901 Moeller Dr., across from Carter Ball Park, SH: 9am-4pm. Ryan Kelly, 10455 Alsam Rd., Bastrop, LA 71220. PH: 318-281-1412 or 281-0851.

Jun 26 LA, Metairie. Comic Book, Toy & Collectibles Show, Holiday Inn, Exit 228 Causeway, SH: 10am-5pm, T: 25-6. Kevin Frazier, PH: 601-825-1699.

MARYLAND

Jun 13 MD, Bel Air. Comic Book, Non-Sports Card & Action Figure Show, Comfort Inn-Edgewood, 1700 Van Bidder Rd. (Exit 77A off I-95), SH: 11am-4pm, T: 20, F: \$50, A: \$2, under 7 free. Fred Edeson, PH: 410-783-1157.

Jun 27 MD, Havre de Grace. Comic Books, Records, Toys, Beanie

Babies, Sports Memorabilia & Collectable Show, Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, T: 80, A: \$3. Diamondback Productions, PH: 410-526-4184.

MASSACHUSETTS

Jun 20 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8, F: \$85, A: \$5. Primate Promos., David Cummings, PH: 978-388-6576.

Jun 27 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall, Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

MICHIGAN

Jun 13 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8, F: \$35. In advance, \$40. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MISSISSIPPI

Jun 27 MS, Jackson. Comic Book, Toy & Collectibles Show, Ramada Inn, 400 Greymont Ave., High St., Exit 96 B off I-55, SH: 10am-5pm, T: 26-6. Kevin Frazier, PH: 601-825-1699.

NEBRASKA

Jun 20 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NAS-CAR & Automobile Collectibles Show, Holiday Inn, Ford Hall, I-80 & 72nd St., T: 100, F: \$30, A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW HAMPSHIRE

Jun 13 NH, Portsmouth. Seacoast Comic Book, Sports Card & Beanie Baby Show, Yokens Restaurant Convention Ctr. Rt. 1, SH: 9am-3pm, T: 110, F: \$50, A: \$3, kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jun 11-13 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall, 755 Rt. 18, SH: mail hrs., T: 65-8, F: \$185. for 1, \$350. for 2, \$490. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Jun 13 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147, 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Jun 13 NJ, Hazlet. Collectible Comic Books, Toys, Lineups & Action Figure Show, Hazlet Hotel, 2870 Hwy. 35 (Pky. Exit 117 to Hwy. 35 S. 2 mi.), SH: 9:30am-3:30pm, T: 50. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Jun 13 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6, F: \$45, A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jun 13 NJ, Mount Laurel. Retroactive Comic Con, Travelodge Hotel, 1173 Rt. 73 N., Exit 4, NJ Tpke., SH: 10am-4pm, T: 35-45 6' & 8', F: \$55-\$65, A: \$2. Colin O'Malley, 300 10th Ave., Haddon Hgts., NJ 08035.

Jun 20 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jun 27 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm,

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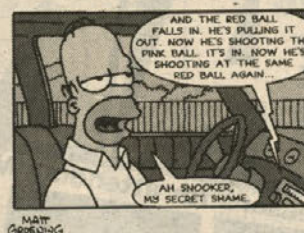
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T: 50-8", A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026.
PH: 973-340-2218 or 779-9332 day of show.

Jun 27 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens
Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH:
9am-3pm, T: 100-6", F: \$20., A: free. Phil DeMario, PO Box 4094,
Wayne, NJ 07474. PH: 973-667-2112.

Jun 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service
Rd., Rt. 23 S. to Rt. 46, SH: 10am-4pm, T: 30-8", F: \$60., A: \$2. J.
Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jul 9-11 NJ, Wildwood. Comic Book, Sports Card & Toys Show,
Conv. Ctr. On the boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat.
12noon-10pm, Sun. 10am-4pm, A: free. EMCEE Conventions, PO
Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

NEW YORK

Jun 11 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports
Card, Toys, Action Figure & Collectibles Show, St. Dominics
Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-
9", F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty
O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH:
718-251-2075 or 241-6477.

Jun 11-12 NY, Manhattan. Big Apple Comic Book & Toy Convention,
St. Paul Church, 9th Ave. 60th St., SH: Fri. 12noon-8pm, Sat.
10am-6pm, T: 115, F: \$158. for 1 day, \$308. for 2 days, A: \$6.
Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379.
PH: 718-326-2713.

Jun 12-13 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2
days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day
of show.

Jun 13 NY, Freeport. Comic Book & Collector's Market Conv., Recreation
Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 55, F: \$60., A:
free. Cosmic Comics & Toys, 246 Merrick Rd., Oceanside, NY
11572. PH: 516-763-1133.

Jun 13 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies
Show, Golden Gate Inn, Knapp St. & Shore Pky., SH: 9am-4pm, T:
35-8", F: \$45., A: free. Mark Dillon, PH: 718-266-1625.

Jun 19 NY, New York City. Comic Books, Sports Cards & Memorabilia
Show, St. Illuminators Cathedral, 221 E. 27th St., btw. 2nd &
3rd Ave., SH: 10am-4pm, T: 25-8", F: \$40., A: \$1. Edmond Elmokan,
18 Oakland Ave., W. Hempstead, NY 11552. PH: 516-564-
9319.

Jun 19 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports
Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. &
Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-
289-7398.

Jun 19-20 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2
days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day
of show.

Jun 20 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys &
Collectibles Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at

Ave. L), SH: 10am-5pm, T: 50-8", F: \$40. for 1, \$75. for 2, A: free.
Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn.,
Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jun 20 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie
Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH:
10am-4pm, T: 36, F: \$37.50 for 1, \$65. for 2, A: \$1. Joseph Carva-
na, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240
or 848-1795.

Jun 25 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports
Card, Toys, Action Figure & Collectibles Show, St. Dominics
Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-
9", F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty
O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH:
718-251-2075 or 241-6477.

Jun 26-27 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2
days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day
of show.

Jul 3 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports
Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. &
Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-
289-7398.

Jul 3-4 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2
days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day
of show.

NORTH CAROLINA

Jun 11-13 NC, High Point. FAN-tastic Convention, Holiday Inn Mar-
ket Square, 236 S. Main St. PH: 336-475-3242.

Jun 18-20 NC, Charlotte. Heroes Convention, Convention Ctr. Heroes
Aren't Hard to Find, PO Box 9181, Charlotte, NC 28299. PH: 704-
375-7463.

OHIO

Jun 12-13 OH, Columbus. Comic Book, Coin & Sports Card Show,
Franklin Veterans Memorial, 300 W. Broad St., SH: Sat. & Sun.
10am-4pm, T: 100-12", A: free. A & B Coin & Stamp, 6035 E. Main
St., Columbus, OH 43213. PH: 614-861-4591.

Jun 13 OH, Cleveland. Comic Con, Knights Party Center. K of C Hall,
29101 Euclid Ave., 5 mi. E. of I-90 & Exit 186, SH: 10am-4pm, T:
28-8", F: \$50., A: \$2., 6 & under free. Jeff Harper, 5220 Loma Lin-
da NE, Canton, OH 44714. PH: 330-499-6056.

Jun 13 OH, Columbus. Comic Book Show, Holiday Inn East. I-70 &
Hamilton Rd., Exit 107, SH: 10am-4pm, T: 6", F: \$45. for 1, \$40.
ea. for 2 or more, A: \$2., 12 & under free. Brian, PH: 513-522-
1231.

Jun 27 OH, Youngstown-Warren. Comic Con, Holiday Inn-Metroplex.
I-80 & Rt. 193 (Exit 229), SH: 10am-4pm, T: 28-8", F: \$50., A: \$2.,
6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH
44714. PH: 330-499-6056.

Jun 27 OH, Dayton. Comic Book & Toy Show, Holiday Inn. Near Day-
ton Mall, I-75, Exit 44, SH: 10am-4pm, T: 6", F: \$45. for 1, \$40. ea.
for 2 or more, A: \$2., under 12 free. Brian, PH: 513-522-1231.

PENNSYLVANIA

Jun 19-20 PA, Elysburg. Comic Book, Toy & Non-Sports Card Show,
Kneebels Amusement Resort. Rt. 487, btw. Elysburg & Catawissa,
SH: 11am-5pm, T: 8", F: \$140. for both days, A: free. Jodia Pro-
mos., Joseph Figured, RR 2 Box 904, Cogan Station, PA 17728.
PH: 570-494-1551.

Jun 27 PA, Philadelphia. Comic Con, Stadium Holiday Inn. 10th St. &
Packer Ave. (Exit 46 off I-76 or Exit 15 off I-95), SH: 10am-4pm, T:
48, F: \$65. for 1, \$120. for 2, A: \$3. Derek Woywood, 10 Chelsea
Cir., Clementon, NJ 08021. PH: 609-782-0817.

SOUTH CAROLINA

Jun 26 SC, Greenville. Comic Convention, Howard Johnsons. I-85,
Exit 40 & Laurens Rd., SH: 10am-5pm, T: 38-6", F: \$60. for 1,
\$100. for 2, A: \$3. Robert Young, 1023 Samuel Ctr., Easley, SC
29642. PH: 864-295-0592.

TENNESSEE

Jun 11-13 TN, Kingsport. Comic Book, Sportscard & Racing Show,
Fort Henry Mall. 2101 Fort Henry Dr., SH: Fri. & Sat. 10am-9pm,
Sun. 1pm-6pm, T: 50, F: \$90., A: free. Wm. D. Bill Henderson, 346
Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Jun 13 TX, Houston. Comic Book & Toy Show, Holiday Inn Select.
2712 Southwest Fwy. at Kirby Rd., T: 65, Ben Stevens, PO Box
941111, Plano, TX 75094. PH: 972-578-0213.

Jun 26-27 TX, Houston. Collectors Show, Holiday Inn. 7787 Katy
Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 50, F: \$40., A: \$2.,
12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-
748-5154.

Jun 26-27 TX, Austin. Collectors Expo, Palmer Auditorium, (lower
level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-
4pm, T: 200, F: \$80., A: \$3. good for 2 days, under 12 free with
adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH:
512-454-9882.

WASHINGTON

Jul 2-4 WA, Puyallup. Comic Book & Sports Card Coll. Show, South
Hill Mall. 3500 S. Meridian, SH: Fri. & Sat. 10am-9pm, Sun. 10am-
5pm, T: 55. Twin Oaks Sports Shows, 1242 State Ave., Ste. I-214,
Marysville, WA 98270. PH: 360-653-5527.

Jul 9-11 WA, Kirkland. Comic Book & Sports Card Coll. Show, Totem
Lake Mall. Exit 208 E. off I-405, SH: Fri. 10am-9pm, Sat. 10am-
6pm, Sun. 11am-5pm, T: 55. Twin Oaks Sports Shows, 1242 State
Ave., Ste. I-214, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

Jul 9-11 WV, Clarksburg-Bridgeport. Celebrity Comic Book, Sports
Card & Racing Collectibles Show, Meadowbrook Mall. Exit 121 off
I-79, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 40-8", F:
\$90. for 1, \$170. for 2, A: free. Badgley Promotions, PO Box 3528,
Parkersburg, WV 26103. PH: 304-485-8345.

CANADA

Jun 13 ON, Cambridge. Comic Book, Sports Card & Collectibles
Show, Hespeler Arena. 640 Ellis Rd., SH: 10am-4pm, T: 83-6", F:
\$27., A: \$1. Brian Darling, 20 Harvest Ct., Kitchener, ON N2P 1T3.
PH: 519-748-6967 or 621-1058.

Jun 13 BC, Victoria. ComicCon, Holiday Inn. 3020 Blanshard, SH:
10am-5pm, T: 22, F: \$30., A: free. Glen Jack, 2869 Lamont Rd.,
Saanichton, BC V8M 1W5. PH: 250-361-6227.

If a state is not listed in this
issue's calendar, it is because
we received no show listings
for that state for this time pe-
riod.

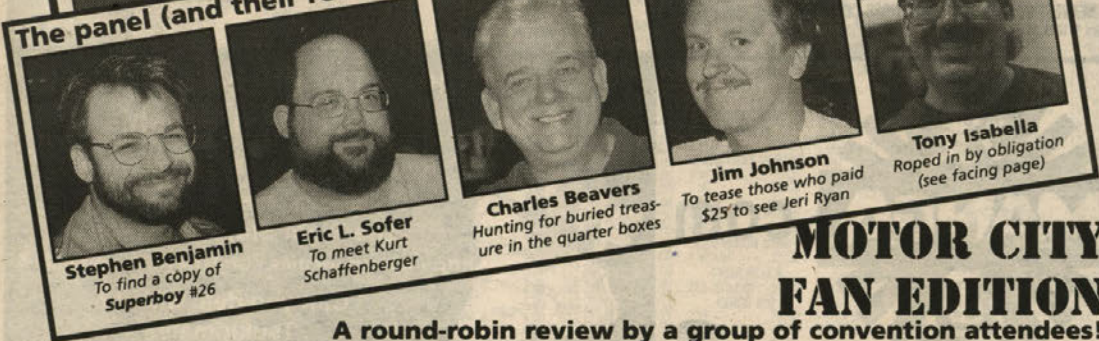
If you are planning to at-
tend a show some distance
from your home, we advise
you to call the show's promot-
er for any last-minute changes
and information.

Attention Show promoters:
Please check your listings and
send any additions, correc-
tions, and future listings to:
CBG Convention Calendar,
Attn: Debbie Schellin, 700 E.
State St., Iola, WI 54990. You
can also fax them to Debbie's
attention at (715) 445-4087.
Thank you.

the comics

PANEL

The panel (and their reasons for attending Motor City Comic Con):

MOTOR CITY
FAN EDITION

A round-robin review by a group of convention attendees!

Fred the Possessed Flower #6
Happy Predator, b/w, \$2.95, available now

Creator Nick Hardcastle gives Fred an origin. The Possessed Flower was grown from a shoot taken from the Garden of Eden by a fallen angel.

Benjamin: This was cute, but rarely clever, except for the one commandment, "Thou shalt create an unrealistic image of the ideal woman." There were a lot of spelling mistakes and televangelist jokes that wouldn't have been funny a decade ago when people were making televangelist jokes. **D+**

Sofer: The art appeared to have been done quickly and sloppily, like somebody wanted to put together a presentation. It wasn't entirely consistent. I also was put off by the spelling mistakes. In a business where your job is words, you have to be accurate with them. And what did make Fred possessed, anyway? **D+**

Beavers: I thought the art matched the style of the series. It was satiric humor, meant to poke fun at society at all levels. Hardcastle was tongue in cheek all the way and I found it original in some parts. He combined *Star Trek*, *Star Wars*, *E.T.*, and other aliens all on one page. **B.**

Johnson: I found it refreshing that there was a writer out there who was willing to take a kind of goofy poke at religion. Portraying Heaven and Hell as two competing corporate conglomerates trying to gain the highest market share on human souls is a clever idea. At first glance, the art is a little too cartoony, a little too poorly drawn, but, upon reading it, it matched the style of the series, and I enjoyed it. Other issues are worth seeking out. **B.**

FRED PROVED
TO HAVE IMPECCABLE
RELIABILITY AND A
SHREWD MARKETING
SENSE.



Panel's grade: **C+**

JLA #32

DC, color, \$1.99. Available June 30.

Mark Waid and Devin Grayson begin their tenure on *JLA* with a visit to Gotham City and "No Man's Land." *Reviewed from photocopies.*

Johnson: The subject of how in the world Gotham City could be totally cut off from the rest of the world has been a looming question in the DC universe, and this issue seems to address that. **A.**

Benjamin: I haven't read *JLA* since #10 and haven't been reading super-hero titles. When I stopped reading the series I liked it, but I hated this. I had to reread the story to make sense of it. I wouldn't read it, I wouldn't buy it, and I certainly wouldn't remember it. **D.**

Sofer: I was hoping for something more. I wanted more zip. The characters seemed plastic. I hate the concept of "No Man's Land"; it's unacceptable. I couldn't wait for this issue to end. **C-**

Beavers: This is the first issue I've read of the new series. I buy older comics and I love the old stories. By the time I was halfway through this issue, I pretty much understood what was going on. **B.**



Panel's grade: **C+**

Alizarin's Journal #1

Avatar, b/w, \$3.50, available now

Alizarin McKinnely is a student of the paranormal, who investigates her brother's murder. The series is created, written, and illustrated by Matt Busch.



Beavers: This is for young women, a standard mystery involving the paranormal, kind of like *X-Files*. It's basically an introduction for the character. There wasn't really anything original about it. **C+**

Johnson: Busch takes a cue from what they teach in writing classes. He sets up the story nicely with a good introduction of the main character. He establishes the conflict and gives a nice intro of the supporting cast, not all of whom have a role in the first issue, but appear to have importance soon enough. The art is nicely done and it's a great start to a new series. **A.**

Benjamin: How do you pronounce the title? It's a bad market-

ing move on Busch's part; he would have failed Marketing 101. I liked the opening sequence: It's not clichéd; it had good energy and was inspired. There was too much exposition for the first issue of a series, but this has promise and I'm curious to see where it will go. **B.**

Sofer: The black-and-white shading was astounding. It reminded me of Epic's use of black-and-white. Busch made use of every aspect of grays and toning. The style of presentation had an Alan Moore flavor. The ending of the first issue really left me hanging. What happens next? **A-**

Panel's grade: **B+**

Disney's Tarzan #1

Dark Horse, color, \$2.95. Available June 16.

Greg Ehrbar and Mario Cortez adapt Disney's adaptation of the Edgar Rice Burroughs story of an orphaned baby adopted and raised by great apes. *Reviewed from photocopies.*

Sofer: This looks like it's a treatment more for adults than for kids — with a lot of sight gags and subtle gags interspersed with *Rocky & Bullwinkle*-like dialogue. The story is consistent with Disney animated fare and I would imagine is a good adaptation of the movie. I wouldn't hesitate to buy it for my niece or nephew. **B.**

Beavers: Tarzan is one of my favorite characters. I didn't judge it from how faithful it was to Burroughs' original stories, but by how Disney adapted Burroughs' work for young viewers. The scene where the elephants mistook Tarzan for a piranha was very funny. I laughed out loud when I read that. **A.**

Johnson: I didn't find anything terribly refreshing or different about this. I think it's ideal for kids, I think people will find it good, clean reading and will have a good time with it, but I found it to



be following the Disney formula of a wide-eyed little boy who hangs around with cute animals. **B-**

Benjamin: I enjoyed this as much as when I read the Burroughs books when I was a child — which, I imagine, is the target audience. There aren't many comics that a Disney-loving kid can read over and over like this. **A-**

Panel's grade: **B+**



"Everybody's a critic!"

— Attributed to everyone whose work has ever been reviewed and everyone who dreams of someday having their work reviewed

Let it be known that I virtually leapt at **CBG** Projects Editor Brent Frankenhoff's invitation. I am speaking, naturally, of his invitation to buy me dinner at Grady's, which is a fine restaurant located just across the street from the Novi Expo Center in Novi, Mich. The Expo Center is the home of Michael Goldman's always-excellent Motor City Comic Con. Goldman's show, of course, is the answer to the question, "Why on earth would anyone want to drive to Novi, Mich.?"

I was nearly as enthusiastic about Frankenhoff's invitation to join him and four convention attendees for something called a "**CBG** Fan Panel." I did manage to restrain myself from leaping about and scaring the fans and guests, including the noted actor whose name I forget, who played the fourth alien barfly from the right in the classic tavern scene from the classic "Whence Earth" episode of *Battlestar Galactica: The Next-to-Last Generation*. Even though the alien in the scene had a face that looked like a toaster in which someone had tried to make fondue, I know it was this actor, because he was selling pictures of an alien who had a face that looked like a toaster in which someone had tried to make fondue. I think it's fabulous that these splendid performers are finally getting out to meet their fans. But I digress.

The concept of the fan panel, explained to me by Frankenhoff while he was pulling a humorless actor off me, is that we hand out review items to a group of fans to read while we're eating at Grady's. The next morning, we gather their gaunt and nutrition-deprived bodies, buy them caffeinated beverages, and ask them for their opinions on these items.

Elsewhere in this issue, Frankenhoff has chronicled the actual fan panel, likely editing out the comments each of them made about how wonderful my writing was on *Black Lightning*, *Captain America: Liberty's Torch*, and other works. [BWF: You're darn tootin'!] Though Frankenhoff looked at me whenever such praise was uttered, I swear I had absolutely nothing to do with these completely spontaneous and unrehearsed comments except for asking the fans to make them.

Anyway, my editor guy asked me to review the same four comics for this week's *Tips* column and, since he did buy me a good meal and rescue me from Fondue Man — "That'll be \$20 for the autographed photo, kid!" — I figure I owe him

a little cooperation. Especially since I've heard that the actor who played the sentient carrot in the direct-to-video favorite *Salad Slayer* will be looking for me at Wizard World Chicago in June. Sad to say, my wit seems to be lost on people who insist on taking my quips like, "Y'know, it could be anyone inside that costume," in the worst possible way.

✦ **Alizarin's Journal** #1 (Avatar Press, \$3.50) was my favorite of the comics we reviewed that Motor City morning. Alizarin McKinnely, the student of the unexplained whose diary is the title "hero" of this series, is one of the two main reasons why I liked the issue so much. She's wonderfully drawn in both the artistic and literary sense of the term. I want to see what happens to her and where her explorations take her. She interests me.

This premiere issue establishes Alizarin's interest in things paranormal in the aftermath of her brother Cadmium's mysterious and downright unnerving murder. His eyes were stolen.

Cadmium's funeral brings together the series' cast and, although they are not as fully developed as Alizarin, they also captured my attention. They include a paranormal investigator who studied with Alizarin, the investigator's subdued-but-smarter-than-the-average-assistant aide, Alizarin's New Age fortune teller of a best friend, her father, her mentor, her Abyssinian guinea pig, and her journal, which is as much a character of this series as any other.

My other main reason for liking this comic book so much is the incredible work of creator, writer, and artist Matt Busch. His command of the basic storytelling tools is obvious, his captions and his dialogue read smoothly, and his black-and-white art earned him more than a few "wows" from me. His use of models is a little more obvious than I would like, but the moody realism he brings to this work is memorable. I don't know what else he's done, but I hope he can stick with this series for a while, even after he starts getting offers from larger publishers. And offers he will get, unless their editors have also lost their eyes.

Avatar Press is also to be complimented on the comic book's high production values. The reproduction of Busch's art was excellent, as was the proofreading. It's nice to see the latter hasn't gone completely out of style in today's market.

For all of the above reasons, plus a high score on the "bang for your bucks" count (a painted cover, 24 pages of story and art, and six additional pages of character drawings), I give *Alizarin's Journal* #1 my highest recommendation.

✦ I was less enchanted by **Disney's Tarzan** #1 (Dark Horse, \$2.95), which we reviewed from black-and-white photostats. But I admit my lack of esteem stems in large part from my disappointment with how Disney approached the source material — as opposed to how I



thought it would approach it from the early previews I saw. And, full disclosure is my middle name, I've never been a huge fan of movie adaptations to begin with.

When my kids and I saw the first *Tarzan* previews, it appeared the film might be a fairly serious take on the classic hero created by Edgar Rice Burroughs. However, from the first issue of the *Dark Horse* comic book, it seems we're in for another batch of oh-so-cute talking animals just screaming to be made into plush toys and sewn onto children's clothing. Which, the merits or lack thereof notwithstanding, is something my kids and I have already seen many times before. We were hoping for something different.

Is it fair for me to judge the comic book because the movie it adapts may not be the movie I wanted to see? Absolutely not. But sometimes you gotta go with your gut.

As is the case with many movie adaptations, the writing was pretty choppy. It's just the nature of the beast. A picture is worth a thousand words, and a movie has a lot more pictures than a comic book. The shorthand storytelling is almost always obvious, as it was here.

My call on this one? See the movie first. Buy the comic book based on how much you like the movie — or how much of a Disney or Tarzan completist you are.

✦ Next up was **Fred the Possessed Flower** #6 (Happy Predator, \$2.95), which I like less every time I look it. The "claymation" cover was an eye-grabber, but the interior story and art were about on the level I'd expect from a modestly talented high-school wit. The black-and-white art didn't have the variance of line which would have made the storytelling cleaner and clearer, and it lacked any originality of style. Though there were a few funny lines here and there, it was a struggle to get through the issue. Even giving creator Nick Hardcastle points for his ambitious satire of God and Satan, I have to suggest you give this a big pass.

✦ Our fourth and final review item was the first 16 pages of **JLA** #32 (DC, \$1.99) by writers Mark Waid and Devin Grayson, penciller Mark Pajarillo, and inker Walden Wong. This is the story, hotly anticipated on the Internet, which is supposed to explain why The Justice League of America hasn't come to the aid of the "No Man's Land" formerly known as Gotham City. And therein lies my problem with this story and that issue.

Waid and Grayson are terrific writers; that definitely shows in these pages. They

do a wonderful job introducing the large cast of heroes and the situation they face. Even a reader new to this title will be able to follow the story with ease — and that's another of those out-of-style skills. Waid's tenure as the series' regular writer promises to be fun.

The Pajarillo-Wong artwork was also enjoyable. Oh, sure, some of the jaws and muscles were too big here and there, and there was a bit of over-rendering of some panels, something that won't be as noticeable in color, but it was good stuff. They did a good job with a difficult assignment.

But — and you knew it was coming — I just don't believe that Gotham City would ever be abandoned by the federal government and, no matter how good the stories that have been developed from just that scenario, they are still tainted by the core of disbelief that permeates this development. I can believe a man can fly because, basically, that's the stuff of fantasy. However, when a writer (or writers) deal with the stuff of the real world, like the system of government we live with every day of our real-world lives, that has to be consistent with reality.

Yes, that government can be somewhat altered to allow for the presence of super-heroes, but it can't be twisted into the law- and logic-defying creation seen in "No Man's Land." It feels wrong and it gets in the way of my enjoyment of the stories.

Who knows? Maybe Waid and Grayson pull a super-rabbit out of their writers' hats in the last six or seven pages of this story, something that makes the whole "No Man's Land" scenario suddenly become believable. But, failing that, I have to chalk up this issue as a valiant attempt to make a silk purse out of a sow's ear. They get an "A" for effort and execution, but, though little fault of their own, I just can't buy the purse and give it to my wife for an anniversary present. She'll take one whiff of it and realizes it smells like a pig.

On that — perhaps the most disgusting analogy this critic has made in the history of this column — I'll take my leave until next week. I must prepare for my next convention appearance. Few people know this, but I played the alien musician who slapped Leia's butt in *Return of the Jedi*. Look closely at this autographed picture, and you can just make out my high school ring. That'll be 20 bucks, please.

Comments on and review items for this column can be sent to: **Tony's Tips**, P.O. Box 1502, Medina, OH 44258.

You can also e-mail Tony at: **tonyi-sa@ohio.net**



The story you are about to read is true. The names have been changed to protect the Evanier.

A decade or two ago, there was a comic-book writer we'll call Manny, whose work appeared intermittently in the comics of a prominent publisher. There was a certain title Manny had always wanted to work on, and he spent a lot of time lobbying its editor to give him a shot. Finally, the editor relented and assigned him to write one issue. If it came out well, it might lead to a steady gig. God willing.

Manny devoted many hours to coming up with — and rejecting — story concepts. With such a choice opportunity, he didn't want to just do a good issue. He wanted to do a spectacular issue.

He wanted to do an issue so wonderful that readers would storm the offices with placards demanding him every month. This was not an ignoble goal and also not a simple one. Finally, after much mulling, inspiration hit. Manny came up with an idea that was so good and so special, he could scarcely believe it had come from him.

Any writer who's reading this knows that feeling of excitement — that special "tingle" when you think you've struck

The perfect comics story gone wrong

the mother lode, when you surprise even yourself. Manny was highly critical of everything he wrote and generally pessimistic about its reception. This time, however, he knew he had a winner.

The editor had decided that Manny's issue would be drawn by an artist we'll call Moe. They would be working "Marvel method," meaning that Manny would write up a plot outline, Moe would pencil the comic book, then Manny would compose the balloons and captions. Manny barely knew Moe but he liked what he'd seen of the guy's art. There was no reason to fear that he couldn't do justice to Manny's brilliant idea.

A plot for a collaboration of this sort can range from a few sentences to a detailed paragraph that describes every panel with the intimacy and obsession of the Starr Report. Manny typed up a fairly explicit outline — about 15 pages for what would eventually yield a 20-some page comic-book story. He peppered it with notes to Moe, imploring him to phone — "any hour, day or night" — if he had the teensiest question, and sent it off to the editor who OK'd it, then shipped it off to Moe.

Then Manny waited.

And he waited some more.

Moe was supposed to deliver the pen-

cilled art in three weeks, but, by the end of five, not a page had arrived.

Another week passed. The editor phoned Manny and told him, "He assures me we'll have the whole thing in a week."

A week later, they did not have the whole thing. They didn't have any part of the thing. Manny and the editor were both getting worried. The schedule had allowed Manny two weeks to write the dialogue but he couldn't do that until the pages turned up.

Let's cut, as they say, to the chase: Finally, the pages came in, all in one lump. The editor called Manny and said, "It's gorgeous. Best work he's ever done — worth the wait. Only problem is, I've got to have it all dialogued by next Monday. Otherwise, we'll never get it inked and lettered and colored in time."

Next Monday would be tight but Manny said, "I can do it." And he really thought he could. He'd spent the intervening weeks thinking about the plot and first-drafting the copy in his mind. "Get the pages to me right away."

It took two days for them to arrive. Manny immediately rushed to his desk, rolled paper into his IBM Selectric (remember those?), and —

— and stopped.

There were problems. Large prob-

lems. Problems the size of Mighty Joe Young.

The editor who'd pronounced the pages as "gorgeous" was right. But he hadn't taken the time to match what had been drawn to what was in the plot.

In the plot, as written, things started with the hero meeting the antagonist at a time he (and we) don't know he's the antagonist. This is a key scene that was intended to establish the relationship between them and it was to be followed by a big action scene with fights and disasters and such.

Moe left the first part of the story out. He opened with the action scene.

A bit later on, Manny's plot called for a scene in which the hero confronts a woman who knows the terrible truth about the villain. It was an important part of the story, and Manny had specified in his plot that it should run around three pages so he'd have space to establish certain facts.

Moe cut it down to one page, and, in two of the panels, the hero and the lady were — for no visible reason — passionately kissing and embracing. (The plot did not call for any romantic interest between them.)

Shortly after, the plot described a scene where the villain creates a panic in the city. People on the street are flee-

(Continues on Page 45)

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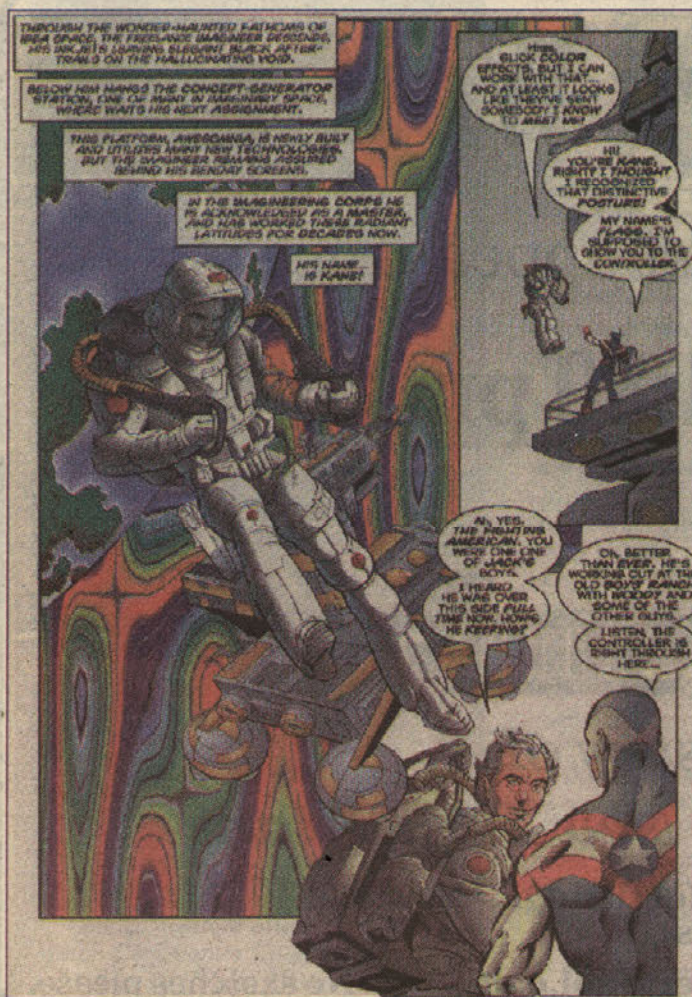
The golden age of Gil Kane



"I was really surprised at the opening and closing pages of *Judgment Day* that cast me as a character."

— Gil Kane

Alan Moore paid tribute to Kane and several of his peers in *Judgment Day* (below).



By Matt Brady

Born in 1926, Gil Kane hit his 50s in full artistic stride, creating some of the best work of his career.

While many comic-book artists have either left the field or retired by the time their 50s roll around, Kane was just starting again. Having been in comics since he was 15, Kane had worked for nearly every publisher and with many, many professionals in comics before many of today's artists were even born.

Already a legend in comics for his work in the '40s and '50s, Kane once again broke ground by redesigning Green Lantern and The Atom for the Silver Age. A workhorse his entire career, Kane also created memorable characters for Marvel — including Morbius the vampire and Iron Fist — and redesigned Captain Marvel's costume.

Throughout his career, Kane has been an innovator of the medium, pioneering the graphic-novel format as well as independent publishing, two achievements for which he's rarely acknowledged. Additionally, in 1977, Kane left comic books and, with scripter

Ron Goulart, launched *Star Hawks*, a two-tier-format science-fiction newspaper comic strip to a critically acclaimed four-year run. (And he was also drawing the Sunday *Tarzan* page during part of that time.)

As the '80s came around and many of Kane's contemporaries found themselves replaced by younger artists, Kane's fluid and dynamic style fit right in, allowing his return to creating comics without so much as a career hiccup. In the early '80s, Kane found himself working on *Action Comics* and *The Atom* in a new role that he had come up with: a miniature barbarian. "When I came back to *The Atom*, my idea was to take it away from science and make him a sword-wielding, Conan type of character," Kane said. "I worked out the plot structure and submitted it to DC and they liked it. I changed his costume a little and gave him another personality and had a good writer — Jan Strnad, who did the scripting.

"I generally plotted the material, and Jan wrote it through. With *Sword of the Atom*, we had four very strong issues and two specials. In fact, it was among the first magazines that DC paid a royalty on. The royalty system had just been installed at that point, but, until then, nothing had earned it. Magazines weren't doing well then."

Doing it himself. During that stretch of working on *Sword of the Atom* and *Action Comics* in the early '80s, Kane performed what would be considered an unapproachable task by many artists today: pencilling and inking his own work, sometimes up to 50 pages plus two covers a month. As Kane explained it, inking his own pencils wasn't necessarily a vanity issue, it was just quicker. "For a period there, I managed to do it without any trouble at all," Kane said. "It was faster for me, because I could ink over my own breakdowns, so inking was a method of tightening my pencils, so I was able to turn out more work.

"The only trouble was that I was using markers to ink, and they stopped making my favorite marker, a black marker with a nub that held and didn't spread for a long time. I was able to use them all through my *Star Hawks* newspaper strips and when I did *Tarzan*. They were terrific and



When his size and weight controls were destroyed by lightning, Kane showed *The Atom* trapped at a height of six inches for a series of barbarian-like adventures.

they were just the right weight. I don't work with an even and weighted line, so I look for a line that has some weight to begin with, because I ink like a pencil. I lost a line quality that I could not find again in other markers — they were always too thin.

"I could usually pencil five pages a day and ink three and make a pretty good living. It's not the way they do things now. Now there's such a heavy emphasis on finish and presentation that very few of the guys really make much money doing artwork these days."

Pushing the envelope. Kane's feelings about art and artists in today's market are a constant for the artist who, throughout his career, has been deeply

concerned with advancing the medium, pushing it to new audiences, and seeing it reach its full potential.

In the midst of his return to comic books in the early '80s, Kane took a cue from his contemporaries and headed to California to try his hand at animation. He worked for Ruby-Spears and Hanna-Barbera, working on development for a number of different series and concepts. During his approximately five-year stay in the animation field, Kane managed to squeeze out a few comics projects for DC, most of which coming in as favors for Kane's longtime friend, Julie Schwartz.

Following his run with Ruby-Spears, Kane returned to comics in the early '90s, working on Bat-



The samples shown above and below are each only a portion of the day's total strip, because Kane's art on *Star Hawks*, which was written by Ron Goulart, encompassed a multi-tier layout.

man and Superman comics as well as such other DC projects as a 1989-90 adaptation of Richard Wagner's *Ring of the Nibelung* with Roy Thomas.

While the prestige-format mini-series caught some fans off guard, it was clear that the two comics veterans were having fun telling the story. Even at 63, Kane was still pushing comics as a medium, ever eager to see how the tried and true art form could reach a new audience. Despite Kane's long relationship and standing as one of the classic Spider-Man artists, he never returned to Marvel for any long-term or significant work following his departure in the late '70s before he began work on *Star Hawks*.

For Kane, the days of the Marvel Bullpen were gone, and there was no real desire on his part to return. "Everything at Marvel had changed from when I worked there before," Kane said. "None of the people were the same. I did do a couple of jobs after I came back from Ruby-Spears, but I didn't have any connection with anybody on staff. The only person I had a connection with at Marvel at the time was Tom DeFalco, so he gave me a couple of jobs, but I never became part of the crew again. Any work I did get was just something that they had and wanted me to do or resulted from a meeting between DeFalco and myself. Essentially by then, I was depending on DC for my sustaining efforts."

Finding new inspiration. With his standing as one of comics' living legends who is still as active — and getting better — in the years when most artists have retired, Kane has never had trouble finding new projects. Younger writers with a healthy dose of moxie are still hitting him up with ideas, which is how he and Steven Grant met and went on to produce *Edge*, the first of a proposed series of three mini-series for Malibu's Bravura line in 1994.

A rollicking adventure story focusing on the son of a geneticist who inadvertently released monsters, *Edge* gave Kane a chance to show the world that he was still at the top of his game. The series' dynamic scenes and high-octane tone was a perfect match for Kane's style, just as dynamic and explosive in 1994 as it had been in 1964.

Unfortunately, *Edge* was released on the cusp of the industry's (and Malibu's)

collapse. "I was going strong on *Edge*, but the company was quite a disappointment," Kane remembered. "Only three of the four issues were printed. The fourth one, which I thought was one of my better efforts, never got printed. It was just one of those things."

Something that did survive the misfortune that surrounded *Edge* was Kane's friendship with Grant. "With Steve I can usually pitch or provide an outline of what story I want to tell," Kane said. "I like to have input on the material that I work on and deal with ideas that appeal to me. Steve and I are usually of the same mind on a large number of these things. Very often, I'll pitch something to him which seems only partially developed, and he's run with it and turned it around a few times until it makes sense. He's wonderful to bounce ideas off of."

Kane and Grant have a batch of other original concepts they'd like to develop, but, according to Kane, today's market may not allow it. "Steve and I have about a half-dozen characters that we worked up proposals, scripts, and character sketches on, but comics have changed — so I can't say for sure if we'll ever get around to them," Kane said. "There's a much stronger editorial hold on the material; even though editors don't create the new material, they really have a very tight control on it. These days, editors show more of a management style: where it's less of a collaboration and more of a submission."

A slow period. Following *Edge*, Kane suffered an extended period of illness with a slow recovery, a frustration

for the artist who now finds his output to be a fraction of what it used to be.

Despite his illness, Kane has kept busy in recent years — illustrating perhaps one of the most touching stories of his career, *Awesome's Judgment Day: Aftermath*, a warm tribute to Kane from Alan Moore that brought a smile to Kane's lips.

In the story, Moore cast Kane as himself — a freelance "imagineer," an acknowledged master in the Imagineering Corps. "Once Long Ago," Moore's script read, "A tale had portrayed him as a prisoner of this imaginary realm. If so, no freedom was ever so sweet, for he is master of the mind-skies, mariner of epic tides. His name is Kane!"

Kane said he was moved when he first read the script. "I was really surprised at the opening and closing pages that cast me as a character," Kane said. "Alan is a remarkable writer, something you can see especially when you read his scripts — they read like novels. I enjoyed the fantasy parts of the script, and there were sections of it that were quite wonderful to pencil."

Ever his own harshest critic, Kane is quick to point out the issue's weaknesses. "I was in the process of moving from California to Florida, and the job caught me right in the middle. The issue was segmented, and I did it section by section, losing sight of the last section before I was able to start work on the new one, so in the end there was a little lack of coherence."

In the *Judgment Day* story, the character Kane complained because no one wanted him to imagine a Western — something Moore addressed in *Supreme*

#55, when Kane illustrated the Western flashback sequences of the story, once again inking his own pencils.

Back to DC again. Since his *Awesome* work, the majority of Kane's work for the past couple of years has been for DC, where he still pitches projects regularly, including last year's *Superman: Distant Fires Elseworlds* story with Howard Chaykin. Something that has slowed for Kane of late, however, is his convention attendance. Formerly a regular on the con circuit, Kane has cut back his appearances, citing the travel and the fact that fewer and fewer of his old friends were making it to the shows, which used to be one of his major reasons for attending.

While his convention attendance may not be what it once was, Kane's workload continues at a clip that would be substantial for an artist half his age. "I'm starting a Superman graphic novel that I pitched and Steve is scripting," Kane said.

"It's a 64-pager, and I'm about 16 pages into it. Also, I've recently finished two issues of *Legends of the DC Universe* that star my version of Green Lantern and The Atom. Klaus Janson inked me on that, and it looks like a pretty nice job. I pencilled the covers for both issues, and Alex Ross is painting over them."

At 73, Kane is still pushing and pioneering the comics medium with no signs or desire of slowing down. "I have plans for myself and where I want to go in the next little while," Kane said. "My health hasn't been everything I'd like it to be lately, so I've been coasting with it, but I've always had an agenda that I've worked at every moment I could, almost from the time I got into this business. I introduced the graphic novel. I introduced original comics to paperbacks with *His Name Is Savage*. I created a comic-book page on the newspaper page when they were just running panels with *Star Hawks*.

"I've always dealt with some sort of small innovation or I've tried to intensify the reading experience. That's been my whole idea all along. Those are still my ideas, and there are places that the market can go and places I want to go with them."



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7.00 14 VF+ 7.00 15 FN+ 4.00 16 VF 4.00 17 VF 6.00 18 FN+ 4.00 CASPER (1952) 48 VG/FN 8.00 70 VG+ 8.00 CASPER (1958) 12 VG 6.00 THE CAT (1972) 1 VF/NM 18.00 2 NM 14.00 4 VF 8.00 CHALLENGERS 16 FR 7.00 26 G 6.00 30 G 6.00 48 FN+ 8.00 31 VG/FN 24.00 COMBAT KELLY (1972) 2 VF/NM 10.00 3 VF/NM 10.00 4 NM/NM 14.00 5 NM/NM 8.00 6 FN/NM 10.00 7 FN/NM 10.00 8 FN/NM 10.00 9 FN/NM 10.00 10 FN/NM 10.00 11 FN/NM 10.00 12 FN/NM 10.00 13 FN/NM 10.00 14 FN/NM 10.00 15 FN/NM 10.00 16 FN/NM 10.00 17 FN/NM 10.00 18 FN/NM 10.00 19 FN/NM 10.00 20 FN/NM 10.00 21 FN/NM 10.00 22 FN/NM 10.00 23 FN/NM 10.00 24 FN/NM 10.00 25 FN/NM 10.00 26 FN/NM 10.00 27 FN/NM 10.00 28 FN/NM 10.00 29 FN/NM 10.00 30 FN/NM 10.00 31 FN/NM 10.00 32 FN/NM 10.00 33 FN/NM 10.00 34 FN/NM 10.00 35 FN/NM 10.00 36 FN/NM 10.00 37 FN/NM 10.00 38 FN/NM 10.00 39 FN/NM 10.00 40 FN/NM 10.00 41 FN/NM 10.00 42 FN/NM 10.00 43 FN/NM 10.00 44 FN/NM 10.00 45 FN/NM 10.00 46 FN/NM 10.00 47 FN/NM 10.00 48 FN/NM 10.00 49 FN/NM 10.00 50 FN/NM 10.00 51 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COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

The stores bearing the PACER logo are members of the Professional Association of Comics & Entertainment Retailers.

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Dave Campbell

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1350 Travis Blvd.
Fairfield, CA 94533-4646
707-427-1202
Jimmy Heinrich

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916-984-8925
Davy Shergill

Comics & Comix
900 K Street
Sacramento, CA 95814-3512
916-442-5142
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Comics & Comix
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415-665-5888
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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$3.50 an issue. You can buy this space in increments of 26 or 52 issues, for \$91.00 or \$182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ FAX: _____ Do you carry Comics Buyer's Guide in your store? _____

Description: _____

Photocopies Accepted

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Point of View

From
Page
38

ing in a panic until the hero plunges in and saves them. One of the passers-by, who would otherwise have been killed, rushes up to the hero and tells him he saw the perpetrator. This bit of information leads the good guy to eventually track down the bad guy for the final confrontation.

Moe trimmed it down from a crowd being panicked to one woman. And he cut from the hero saving the day to the next scene — no scene where any witness tells anything to the protagonist.

That was how it went through all 20+ pages. Moe had drawn a lot of pretty pictures, but they didn't have a lot to do with Manny's story. He had also drawn the villain — who was supposed to be an older, unattractive man — as a young, handsome individual.

Manny did what most of us do in such a situation. He blew up. He phoned his editor and ranted and shrieked, his voice sounding not unlike Alvin the Chipmunk on helium.

He insisted that that the pencilling was all wrong and would require major

redraws. The editor studied Xeroxes of the pages and agreed that a lot of important plot points were in absentia and that many of the ones that were there were mangled beyond recognition. "Let me get back to you," he said.

Twenty minutes later, the editor called back, having spent that time on the horn to Moe. Moe, it seemed, had a reason for every change he'd made ...

He'd chopped the opening scene because it got the story off to a slow start. This way, it opened with action.

He'd cut down the conversation with the lady because it was boring — "three pages of talking heads" — and added the necking because he felt the story needed some sex in it.

He'd changed the crowd scene to one woman, he said, because it made for greater suspense to focus on one person instead of a faceless crowd. (The editor called him on that one, and he admitted he'd changed it because it takes too long to draw crowd scenes.)

He'd omitted the witness stuff because it "felt contrived" to him. It was just his artistic instinct, he said, though he admitted he had no idea how the hero could track down the villain without it.

He'd cut out a few later things, because, after having rearranged the preceding material, he just plain didn't have room for them.

In short, he believed he'd improved the pace and visual excitement of Manny's story. The editor told him he'd created an enormous headache for the scripter. "That's his problem," Moe said. "He's the writer."

Indeed, it was Manny's problem. "Can't we get him to redraw any of it?" Manny asked the editor.

"No — this issue is too far behind schedule ..."

"I can work on the pages that are OK while he works on the other ones."

"He can't. He's doing a book for another editor here and it's even further behind schedule. They won't let me pull him off that one."

"How about if I call him and —"

"Forget it, Manny. He's not going to redraw anything. He doesn't have the time and he's satisfied with what he turned in. You could take his children hostage and he wouldn't redraw so much as a panel."

"Maybe we can get someone else to —"

"Manny, I have deadlines. I probably can't find anyone decent on such short notice and, even if I could, it'd be a mess with two different artists. And anyway, this issue still has to be lettered and inked and colored and we barely have time for those."

"But I can't dialogue what's here. My

story has been all —"

"You'll figure it out."

"Yeah? What about the scene where he —"

"Listen — bottom line. I need this thing scripted by Monday. You'll have to work with what's there."

"But there's no way I can —"

"Manny, I'm going to level with you. There were a number of people around the office who thought I was nuts when they heard I was giving you this assignment. I stuck my neck out for you on this and I'm sure you're talented enough to figure out a way to make these pages work for you. Now, I can give you until Tuesday but that's it. Here's your chance to show everyone in the office that you can be a hero. Goodbye."

Manny got the message and it went something like this: *Dialogue these pages by Tuesday or forget about ever working for this company again.*

So he sat down to dialogue the pages.

He sat at his Selectric for hours, trying to tell, in captions and word balloons, a story that was not to be found among the pictures.

Couldn't do it.

He tried and he tried and he stayed up all night and he sweated and he wrote things and tore them up. Finally, in desperation, he phoned a writer friend

(Continues on Page 49)

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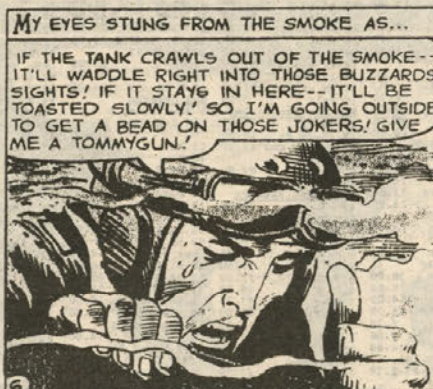
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Point of View

From Page 45

we'll call Jack.

Jack was a tall and handsome writer with great wit and —

Oh, why deny it? You've already figured out it was me. Manny called and we discussed his problem and came to a mutual conclusion. The reason he couldn't dialogue the pages was that he was unable to turn loose of his old plot. He kept trying to tell some or all of that story — but, of course, the pages before him did not tell that story.

There's a saying among writers that you must occasionally "kill your darlings." It means that, at times, you come up with things that you love but, for the good of the finished product, you must throw them away. It hurts — sometimes, a lot — but it must be done.

Killing one's darlings is done most often in terms of length. The script needs to be 10 pages, you've written 12, so two of 'em have gotta go. You plead, you balk, you wince, you stall, you throw yourself weeping on the coffin —

Doesn't matter. Two pages are goners. No matter how much you love all 12, no matter how proud you are of them, two must be destroyed — and you have to pull the switch.

There are many reasons that writers sometimes have to destroy what they've created. None of them make us happy. Some of them make us crazy. Still, what's gotta be done has gotta be done, and accepting this — learning to cope

with it — is part of being a professional. Which doesn't mean it doesn't hurt.

Manny's dilemma was that he so loved his original story that he could not kill it. Instead of approaching the pages with a clear mind and asking, "What story can I tell with these pictures?" he kept trying to salvage bits of his old plot. He kept trying to shoehorn aspects of it into the narrative — and they just plain didn't fit.

What was especially maddening was that there were places where Moe had adhered to the plot — sort of. Just not enough.

Manny later said to me, "If he wasn't going to follow most of it, I wish he hadn't followed any of it. When I came to those sequences, I couldn't see them telling any story other than my original one. Worse, they prevented me from doing my story in another book, some other day. It would have looked like I was imitating myself."

Finally, with Tuesday bearing down on him, Manny had to admit defeat. He asked me to help dialogue the pages. I had an advantage in that I didn't really know his original idea, so I could approach the pencilled pages with a fresh mind. (I often don't know what I'm writing. This was one of those rare times it was an asset.)

I worked out a new plot based on what had been drawn. A good story? No. That would have been asking for too much, given the circumstances. But at least it made sense ... sort of ... kinda ... if you didn't think about it for too long.

I did a rough dialogue job and passed pages to Manny, who did a polish, then sent them in. My name did not appear on the story and Manny wished his

hadn't, either. It was not a high point in the history of comic art.

The issue got to press on time and, when it came out, it was just another of several dozen comics of the month. Amazingly, it probably wasn't the worst — but it sure wasn't far from the bottom.

No one at the company asked Manny to write another issue of that comic book — or any other, for a long time. And the consensus from readers was that Manny's work was undistinguished —

— but, boy, Moe sure did a great job on that art, didn't he? What a shame it had to be wasted on such a lame story.

There's a moral to all this.

Actually, there are probably a number of morals to all this. Next week in this column, I'll tell you what I think the main one is.

Mark Evanier can be reached at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036, or in cyberspace at me@evanier.com.



By Maggie Thompson

Writer Alan

Moore is one of a

handful of comic-book writers whose work commands a premium in back-issue markets. Some comics buffs wish no one would pay attention to such commercial details, but what the back-issue price climb actually conveys is an artistic evaluation: People who read Alan Moore's stories love them, get hooked, and want to get *all* the material Moore created in the past, especially within the series that hooked them. When there are more fans than copies, prices go up. There's a growing number of completists, for example, for DC's "America's Best Comics" imprint, thanks to the outstanding work Moore's done for his imprint. *The League of Extraordinary Gentlemen* had to go back to press so enthusiastic latecomers could get the full story in the midst of a mini-series.



Tom Strong #2 (Jul 99, DC/ABC, \$2.95) continues Moore's strong run on that title, which presents a strong nuclear family (including a robotic and a gorilla assistant) handling menaces. It's a more traditional super-story, pencilled by Chris Sprouse and inked by Al Gordon, a happy combination of confident representational art reinforced by clear inks. The story itself is clear: fine traditional comics storytelling.

It's probably time to declare a couple months' moratorium on recommendations for Moore's output — at least in this column. Take it as a given: If it's written by Moore, adults should buy at least #1. Chances are, you'll find it rewarding and rich. (At worst, you'll quickly find others who are buying it, too — and you'll have a lot to talk about.)

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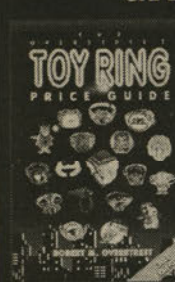
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BUYING PULPS: All types, Adventure, Argusy, Weird Tales, Astounding, Galaxy, Detective pulps. Also want artwork from pulp artists. James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

GEORGE BRUCE Aces: March 1931 issue (w/"Deacon From Hell" and "Flying Dutchman" stories). Complete; any condition. John Adams, 285 Beattie Ave., Lockport, NY 14094-5641 jga111@aol.com

BUYING PULPS! All kinds: adventure, fantasy, science fiction. weird tales, argosy. Large lots and collections, buying pulp artwork. James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

4450 MAGAZINES, FOR SALE

MARVEL SUPER Special #15 (Star Trek) NM/M, \$7.50, #16 (Empire Strikes Back), \$25, \$2 shipping/ea. M.O.R. Jaxon, 3425 E. Chandler Blvd., #224, Phoenix, AZ 85044.

HEAVY METAL First 53, AI, PO Box 1283, Columbia, MO 65205.

SCREAM QUEENS #1 to 20, missing #17, \$250. Jeff Olson, 1511 NW 105th Lane, Coon Rapids, MN 55433. Screem Beat #1, 2, \$10 each.

ADULT CATALOG: Comix, Sterakno's, Prevue, Glamour, Girls, Playboy, Books, Magazines, etc. (must be 21). Send age-statement and \$1: Polwort, POB 5152, St. Louis, MO 63139.

CREEPY 12 different issues for \$40 ppd; VG. Tom Coleman, 2470 Mountville Rd., Mountville, SC 29370.

MONSTERS OF THE Movies 1-4, \$15. Epic Illustrated 1, \$4. Psycho 6, 9-12, 17 Ann 1, \$20. Nightmare 9 & 12, \$6. Abrams, 281 E. Foxhill, Buffalo Grove, IL 60089.

FIRST, THIRD, and fourth issues of Life magazine from 1936, VG+, FN, FN, all three \$75 + \$5. Richard Mossow, PO Box 295, Gilbertville, MA 01031. 413-477-6971.

REAL SCREEN Fun 7/42, VFI, Ginger Rogers, Jane Russell, plus 100 VFI comics, my choice, \$45 postpaid. Mike Robertson, Box 372, Maple Valley, WA 98038.

FEMME FATALES issues 1 to 50, as a set only \$600, like new condition. Neil 905-820-7572 or e-mail: girasol@interlog.com

BETTY PAGE Appearances: Personality comics, Jungland #0, Sexy Women #2, \$5 each or all 3 for \$10 postpaid. John Atwater, 7213 Parkside, Cucamonga, CA 91701.

FULL METAL Femme #1-2, \$10 ea. postpaid. Golden Funnies #1 \$7, VG postpaid. 100 assorted comics, \$19.95 postpaid. Bob Ranken, 25012 Wiley Canyon, Newhall, CA 91321.

4450 MAGAZINES, FOR SALE

WONDER WOMAN, Annette, A-Team, autographed photos, Emergency, Robert Ulrich, Barbara Eden, David Cassidy, Equalizer, U.N.C.L.E., Jodi Foster, Madonna, lits, SASE. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

PLAYBOY, PENTHOUSE, Club, Eros, Viva, Playgirl, People, Preview, Mad, Circus, Stereo Review, Video, High Fidelity, Real West, TV Guides, LSASE. Frick, Box 113, Jonesboro, IL 62952.

MONSTER MAGS and Cliffhanger serials for sale. Send SASE or E-mail: Steven Jacobs, 2 Buckingham Rd., Natick, MA 01760 or srjacobs@hotmail.com

4451 MAGAZINES, WANTED

CREEPY WANTED! Numbers 5, 9, 16, 17, 137, Comix International #1, Vampirella Special, unusual Kaluta items. Brian Postman, 238 E. 24th St., #2A, New York, NY 10010. 212-213-6242.

PENTHOUSE AUG. '94 and Jan. '97, featuring Roxy Leroux articles. John Killian, 101 NE 20th St., Washington, IN 47501.

FILMFARE RECENT issues #69/70, Famous Monsters #46, #56, #96 and #99. Art Hullinger, Box 108 RR6, Decatur, IL 62521-8826.

CREEM MAGAZINE Circa. 1982- 1988, any condition. Matt Biswell, 1626 Rossi St., Boise, ID 83706-3354.

CANDY SAMPLES and kitten nartividad collectibles wanted. Magazines, videos, fan club memorabilia. Patrick Price, 2614 Lyon, Des Moines, IA 50317. 515-264-0617. paprice@netscape.net

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags, books, etc. Send lists with issue number, year and conditions. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

HARSH MISTRESS Science Fiction magazine issue #1. Name your reasonable price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

PLAYBOY to trade, especially to Kenneth Ritchie formerly of Germantown TN. Any new address? Please write: Rob Griffith, 3456 Dixiana Dr., Lexington, KY 40517.

4452 SCIENCE FICTION, FOR SALE

STAR WARS: Skywalker cover; Starlog #7 preview, \$20 each & \$3 postage. All \$50 ppd. Cliff 303-424-8762. seagem@mstg.net

STAR TREK Classic Communicator replica by Playmates. Records messages, \$25. Mark Kuettner, 1001 Bay Shore Dr., #204, Oshkosh, WI 54901. E-mail: mkuttet@hotmail.com

STAR WARS Poster magazine #3, 12, 16-18, NM. Best offer for the set; other Wars items available. Evans, 1237 2145 Drive, Eckert, CO 81418.

FETT FANATICS.. Darkside Magazine's Resurrection issue has not one but two Boba Fett covers by Joseph Vargo, \$4. Monolith Graphics, 1171 Pamon, Cleveland, OH 44121.

ENSLAVED LEIA Admirers.. Spank your Wookies with Darkside Magazine's Omega issue's sexy pin-up cover by Joseph Vargo, \$4. Monolith Graphics, 1171 Pamon, Cleveland, OH 44121.

STAR WARS: Rotj storyboards from packet given to one of the chief model makers at ILM. Rare art not published, \$30. \$70 each. Chuck 703-243-0720.

STAR WARS #90-105, \$13 each; #106 \$20; \$107, \$70; Witchblade Vs. Darkness, \$90. Rick Waugh, 4001 W. 242nd St. #A-4, Torrance, CA 90505. 310-373-3831. rickcomics@aol.com

4453 SCIENCE FICTION, WANTED

STAR TREK 1975 Morris Canada need Capt Kirk #1 Sticker NM. Thomas Destefano, 7629 W Norridge St, Harwood Heights, IL 60656.

4453 SCIENCE FICTION, WANTED

STAR TREK 1975 Morris Canada need Capt Kirk #1 Sticker NM. Thomas Destefano, 7629 W Norridge St, Harwood Heights, IL 60656.

4601 REPRINTS, WANTED

ARCHIVES: JLA Vol. 2-5, LSH (all), Superman newspaper, WF, for trade: many comics 60s thru 90s. Ask for list. John, 328 Powhatan, Columbus, OH 43204-1965.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

STERANKO GREEN Hornet Strikes limited edition print signed 1130/1500 1990 beautiful! \$90. Neil 905-820-7572 or E-mail: girasol@interlog.com

JEFF JONES "Seated Nude" great print, color, S&H, \$35 ppd. SASE for list of prints, art, etc. 413-532-5341. Dave LeClair, 3 Arlington, Holyoke, MA 01040.

STORE POSTERS: unused! Buffy 24x36 photo, \$50; Kents 22x34, \$15; Kingdom Come 24x38, \$15; Preacher 22x34, \$75; Saint of Killers 22x34, \$35. Kevin @ 760-723-7269.

4630 TRADING CARDS FOR SALE

SELLING COMPLETE CGG sets: Star Trek, STNG, Star Wars, Babylon 5, X-Files, Overpower and all expansions, low "scrye" prices. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

STAR TREK Original series I-III, Voyager, DS9 complete sets of factory autographed cards. (Total 125 cards) \$10,000. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

HOTSHOTS I, HS7, Girls II, III, Dare to Bare, 3-D Damsels, Hustler II, III, Autograph cards of Echo Johnson, SASE. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

COMIC BOOK folders wrapper, \$18; Crazy Labels unopened packs, \$7, (quantity discounts given), Laugh-in Wrapper, \$12, Goldie's Laugh-on sticker #18, \$10. Marc 516-829-5376.

BABYLON-5 Factory autographed cards IV, selling A1-A10, \$999.50. V A1-A22, \$1,399.50. Straczynak or Furlan, \$279.50. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

POKEMON 24 game cards demo pack from E3 show. Still sealed, very Rare, only \$15 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

POKEMON PIKACHU game card limited edition promo, gold E3 imprinted on card, very Rare, only \$8 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

A BUGS Life, 6 card promo pack, still sealed in plastic, only \$4 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

JACK KIRBY unpublished archives, complete 90 card set of Kirby's rarely seen Ruby Spears animation concepts, only \$5 plus \$3 postage. Craig 651-698-8981.

VERTIGO TRADE- will trade Vertigo 90 card sets for comic sets; also Creators Universe sets available for trade; swap your duplicate sets. acetylene98@aol.com

STAR WARS Topps 1-330, Empire 1-352, Jedi 1-220 plus stickers, only \$150 ppd. Robert Loeffler, 385 Crosby Ave, Kenmore, NY 14217. 716-875-5986.

CHROME SETS \$6- Best of Rowena, Dave Dorman, Golden Age of comics or Bloom County. 305-940-2360 EST. Call for shipping. E-mail: in2cardz@yahoo.com

STAR TREK and other autographed pack pulled cards. SASE for list. Brevard, PO Box 2492, Oshkosh, WI 54901. collechc@northnet.net

R. GONZALES of Miami. I have your card set, need your address. Call Michael Brunner (Attic Entertainment Cards) 718-641-5819.

4631 TRADING CARDS WANTED

WACKY PACKAGES wanted. Will buy all original art work and uncut sheets, will also pay a finders fee for any information that results in a sale. Eric Roberts, 260 Atherton Ave., Atherton, CA 94027. 650-327-6570 or 650-326-8708.

WILL TRADE 10 of my promos for 10 of yours. Also need Spider-Girl #0 comics. Tom Vanko, 1527 Somerset, Munster, IN 46321.

WANTED: CONAN 1988 series cards. Will buy or trade. Charles Johnson, Gibbon, MN 55335.

OVERPOWER WANTED! Any character, any mission, any homebase, promos, Batman hologram overpower inserts. Rich, 2335 S. California Ave., Chicago, IL 60608. 773-254-6805.

LEGACY CARDS D1 to D9 paying \$2 each; P1 to P9 \$1 each. Buying all promos and subsets. 727-937-5667. fantonal@aol.com

GROO SKETCH card. Gary 8916 Blomberg St SW, Olympia, WA 98512. 360-352-0432. E-mail: grossfameolywa.net

SILVER AGE: Need singles of Stan Lek's Silver Age cards and subsets also. Send list to: R. Nickerson, 176 Commerce St., Hawthorne, NY 10532.

R. GONZALES of Miami. I have your card set, need your address. Call Michael Brunner (Attic Entertainment Cards) 718-641-5819.

4660 MISCELLANEOUS, FOR SALE

ATTACKUS/ MARVEL limited edition statues, Spiderman, Wolverine, French Imports, rare in USA now available with domestic shipping. MIB. 615-867-3700.

SPORTS CARDS & memorabilia collectors: Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today: 800-942-0673.

PHANTOM, DOC Savage, Tarzan, REH, Conan, ERB, other pulp fiction. Books, art, miscellaneous. LSASE for all new lists! Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

RED DWARF Season 8, Neverwhere, Isis, Shazam, Supermarionation. E-mail: UMANZOFFY@aol.com or 64¢ SASE, 2604 28th #5, Santa Monica, CA 90405.

HONG KONG Action Cinema! Hundreds of titles on VHS. For free catalog send SASE (2 stamps) to: Gweilo Video, PO Box 2811, Redmond, WA 98073.

FOR SALE: Foghorn Leghorn painted pewter statue bought at Warner Bros stores. Statue is limited, SN 1129. Steve, evenings 613-231-5342.

4660 MISCELLANEOUS, FOR SALE

CATALOG: SUNDAY Strips and Sections \$1 refundable. 1940s, 1950s, 1960s, 1970s, 1980s. Send want list. Bill Coble, 331 N. Roosevelt, Shawnee, OK 74801. 405-275-4004.

BITCHCRAFT: ROCKBITCH- Adults only nude concert video of paganism in Holland! Very obscure and entertaining! Send \$25, CH/MO to: Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

DOONESBURY COLLECTION for sale! Dailies, Sundays, posters, prints, signed items. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

OVERSTREET COMIC Book price guides #s 4, 5, 6, 7, 8, 9, 10, etc. \$5 each. Peter Maine, 30 Gilmore St., North Weymouth, MA 02191.

T.S.R.'S ART of Advanced D&D 1989 SC, \$20 ppd. 126pp Elmore Parkinson. Caldwell Ltd print "Skulls" nude, \$28 ppd. Tom Bieber, 6003 Larkspur Dr., Alexandria, VA 22310.

TWELVE PAGES of EC comics, zines, and memorabilia. 66¢ postage to: Ed Spiegel, 335 Farrington Blvd., North Brunswick, NJ 08902.

STEVE CANYON Magazine #1-12. 1983. Kitchen Sink Comix, NM, \$65 postpaid for set. Don Faruolo, 15 Fairmount Terr., West Orange, NJ 07052. 973-325-3169.

HOT SEXY comics, videos, photos; Destiny, Vampire Mermaid, Scary Monsters mag. Get photo brochure, \$3. Scream Queen Debbie D, 1657 Fairway 106, Jenkintown, PA 19046.

FOR SALE: Starman silver star button, and Green Lantern insignia pin, also sealed box of Kingdom Come cards. Steve, evenings 613-231-5342.

COVERLESS HORROR and Sci-Fi videos on sale at \$5 each. Send for list. Smith, 1520 Castro Street #17, Oakland, CA 94612.

FREE BOOKLET with book order! Robots, aliens and Cybor65. Oh my! Dragons and castles as well! SASE- Damon, PO 261921, Encino, CA 91426 or <http://www.galaxyhall.com/art/alienart>

SPIDER-MAN LIMITED Watch MIB \$75. Flash statue \$150. Model kits, concrete \$150. Mask \$250. Vampirella \$400. Joey Buttafuoco 1st print signed "Joey B" \$50. 516-679-2642, Evenings.

STATUES: RARE Cerebus bust, seen on back of 1987 Cerebus #104, \$350. Sandman (1st) artist proof \$650. Dawn \$165. Shipping. 516-679-2642, Evenings, EST.

FREE COMICS! Enjoy the Psychedelic, technology-drenched, whimsical adventures of "Zeke and Goulash" on the web: www.anxst.com Weekly color comic- free E-mail subscriptions.

MAY 1973 Ellery Queen's Mystery Magazine. (Mike Barr's first published fiction) in pretty good condition. Make an offer. Robert Loy, PO Box 42001, Charleston, SC 29423-2001.

4661 MISCELLANEOUS, WANTED

LOTTERY COLLECTORS. Join Global Lottery Collectors, free ads, 12 page monthly newsletter, free AZ. 119 S/V. Write: Ronald Bradley, 1965 E. Rockwood Dr., Phoenix, AZ 85024-3059.

MARVEL AND DC lunch boxes with thermoses wanted. Any Superhero halloween costume with box. Superhero rings, iron-ons. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

WANTED! SUPER 61, 62, 63, 64, 72, 80, 81, 85, 86, 120. Popular 72, 75, 78, 79. Pres, 24714 Eilat, Woodland Hills, CA 91367-1033.

WANTED! ST. Louis post dispatch or Globe- Democrat Comic Sunday complete section. 1936 to 1941. Pres, 24714 Eilat, Woodland Hills, CA 91367-1033.

BUCK ROGERS pistol wanted! 1930s. Must be working! Also want B.R. Rocket Ship! Pres Birenbaum, 24714 Eilat, Woodland Hills, CA 91367-1033.

4661 MISCELLANEOUS, WANTED

DIRTY MARY Crazy Larry video wanted. Trade comics or buy. Gary Banks, 1406 Wisteria Street SE, Cullman, AL 35055. E-mail: evilskippy@mindspring.com

LOOKING FOR episodes #4661 of Dave Allen At Large and The Two Ronnies. Will Day, POB 131, Edlington, ME 04428.

MARILYN CHAMBERS videos, mags, etc. Madonna Penthouse with healthy on T-shirt. Starlog mags #2, 3, 4, 5, 7, 8, 9. 618-398-2673.

TRADING FOR Ninja 9-12 (Eternity) Cross 2-6, Batman: Abduction, Pin-up GN #1, #2, Batman: The Long Halloween HC. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

SPORTS CARDS, old or unopened boxes, will trade or buy. Have comics, Screamer videos to trade. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581.

SO MUCH for sale of various kinds, send for list and look for finds. SASE please. John Kaminski, 8421 Zimmerman Rd., Hamburg, NY 14075.

WANTED! NEMO 3, 4, 6, any after #30. Also want true comics 1, 3-10. Heroic 6. Pres, 24714 Eilat, Woodland Hills, CA 91367-1033.

STAR WARS Empire Strikes Back Special Edition CD single, Imperial March/ Darth Vader's Theme. Offering \$10 & postage. Ivan Martin, 4054-70th, Urbandale, IA 50322. spideyivan@aol.com

CASH FOR metal printing plates, send description and/or photo to: Bob Horn, 4 Oak Rd., Elkton, MD 21921. 410-398-6685.

TRADERS WANTED for VHS movies. Have many new, used movies to trade. Exchange want, trade lists. Dwight Wittstruck, 601 E. 2nd #4, Mitchell, SD 57301.

EMO PHILLIPS CDs wanted. 80s Rockers "Flesh for Lulu" Long Live the New Flesh CD wanted (NM). Robert Cook, 2503-10 St. Christopher Circle, Wilson, NC 27893. kewe@coastalnet.com

DON GLUT Wanted: books, articles, magazines, or anything unusual regarding Dinosaur Don Glut! Chris Rumsey, PO Box 114, Bessie, OK 73622.

LYNDA CARTER wanted. Magazines, Wonder Woman TV show material, etc. Send list to: Superdreams, 1600 Saratoga Ave, #403-255, San Jose, CA 95129. E-mail: supdrms@superdreams.net

HOT WHEELS collector looking for older cars from the 1960s and 1970s. Check your attic and closets and call me! Gene 281-347-0648 or E-mail gstraka@netzero.net

GREEN HORNET toys wanted. Reasonably priced G.H. toys, comic, etc. Motor, 27826 Brush, Madison Heights, MI 48071. Let's Roll, Kato!

FUNNY FACE drink mix items wanted: unopened packs, fan club kit, watch, ramp walkers, etc. Roland Coover, 1537 E. Strassburg, West Chester, PA 19380.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: <http://www.greenmodels.com>

TASHA YAR YE, \$200; Red Violator \$65; Spawnmobile w/ comic \$45. J. Wallace, 6905 E. 116th St. #4, Kansas City, MO 64134. E-mail jjcomics@aol.com

FOR SALE, Cecil the Sea Serpent board game 1961, VFine & complete Cecil puppet talks, \$150. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. 724-287-6039.

Endless debates of "Star Wars vs. Star Trek," "Star Trek vs. Babylon 5," etc., rage on.

Actually, what do you call fans of *Star Wars* and *B5*? "Warries?" "Fivers?" (They could outlaw *Star Wars* fans in Australia, proclaiming, "No Warries, mate.")

Here's an interesting question I toss out at you folks. A very informal survey, if you will, and I would like to hear from you. Four questions:

1) Do you consider yourself a Trekkie, Warrie, or Fiver?

2) Why?

3) Which one of the three types of fans mentioned above would you least want to be stuck in an elevator with?

4) Why?

Send your responses to "No Warries, Mate," c/o To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

4700 NOVELTIES, TOYS, GAMES FOR SALE

STATIS PRO Professional baseball game. Avalon Hill, Mint, National League 1992 Season, \$30, \$5 postage/ handling. Gernert, S.H.V., 2110 Payne St., #011, Louisville, KY 40206.

PHANTOM MOVIE ring, silver skull, 7-11 promo. One size fits all. Heavy metal. \$20 postpaid. Suzanne Rogers, Box 43751, Las Vegas, NV 89116. 702-641-1919.

MARVEL GOLD Vision Figure: collector's limited edition, only \$12.96 plus \$3.50 postage. Send to: Art Gamboa, 815 S. Maywood, Anaheim, CA 92802. Money orders only.

EMERALD MEDIEVAL Witchblade, Nottingham NC figures (bagged). Trade for Lady Demon, Purgatori or Lady Death figures. Nelson Corey, RR #1, Box 1474, Waymart, PA 18472-9757. 570-785-3212.

SUPER POWERS! Mint, loose Superman, Joker; Steppenwolf, Mantis. \$15 each MOC Cyborg, \$290; Orion \$40; Samurai \$80; Plastic Man \$90; Mr. Freeze \$60. 562-949-1422.

PALMER MONSTERS Circa. 1960s set of 7, \$10 postpaid. Dracula, Frankenstein, Kong, Wolfman, Creature, Two Cavernmen. Pat Horgan, PO Box 158, Pleasant Valley, NY 12569.

TOTAL JUSTICE mailaway Batman only \$7 ppd. in polybag! 4 avail. Fairchild Gen. 13 Another Universe Variant, \$7 ppd. Acetylene Comics, 9 Appleton St. #400, Boston, MA 02116.

SPAWN/MACEBOGIA 2-PACK \$50. Violator Chopper, Borg Queen/Data diorama, Mary Jane doll, \$40 each. Hallmark Spider-Man, Batman ornaments, \$20 postpaid. Charles Reagle, 941-966-6816. (FL) buymystuff@juno.com

1966 CAPTAIN Action Capt America costume Mint in NMint ring box store stock \$2,500 or BO. Phantom costume Mint in Mint box, store stock, \$1,300. 415-386-5242.

1986 SUPER Powers S/C MIP, Batman, Red Tornado, \$25 each. Robin, Superman, Wonder Woman, Firestorm, Manhunter, \$20 each. Butler, 3719 Wildcat Run, Lakeland, FL 33810.

1966 WHITMAN Gold Ring books: Batman & Batman & Robin in the Batcave, \$10 each + \$2 postage. John Atwater, 7213 Parkside Pl., Cucamonga, CA 91701.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Look for my booth at the big apple comic and toy show, June 11-12 in NYC! Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

WANTED: LATE '60s- early '70s, view-master reels. Want Super Heros, mostly, but TV shows are wanted also. Bryan Frazier, 1520 Nettleship, Fayetteville, AR 72701.

THREE STOOGES PVC figures (c.1990). Also Larry hand puppet (1960's). Karl Wilcox, 628 Morningside Drive, Chester, SC 29706.

WANTED: STAR Wars Micro Machines transforming head playset of Jabba the Hut. New in the box. Will buy or trade comics. 315-676-5931.

JOKER DOLL (BAS 12") Hasbro online exclusive Phantom of the Opera wanted via trade. Will swap artwork. Doug Hazlewood, 112 Chimney Rock, Victoria, TX 77904.

BATMAN WANTED! Toys, Games, books, anything up to 1979. Please write: Richard Yanchus, 235 St. Clair St, Wilkes-Barre, PA 18705. Thanks!

1960s MONSTER toys wanted: games, puzzles, paint sets, novelties, plaques, photo printing set, anything! Roland Coover, 1537 E. Strasburg Rd., West Chester, PA 19380.

4720 VIDEO GAMES FOR SALE

SPACE INVADERS & Asteroids for Atari 2600, \$3 each, \$2 postage. Buying case for Atari 2600. John Atwater, 7213 Parkside Pl., Rancho Cucamonga, CA 91701.

4800 FANZINES, FOR SALE

BATMAN FANS! Read the acclaimed screenplay by Ferace, Solomon featuring Mad Hatter, Daga. Discuss movies and comics. <http://members.spre.com/entertainment/fabio2.main2.html> or <http://www.acenet.com.au/~grahark/darkjustice/index2.html>

DETECTIVE STORY Magazine #1, 2, 3, 4, Mint, 1988-9, lot for \$22.50 ppd. Charles Ewy, 918 Coteswood Circle, Cockeysville, MD 21030. 410-667-6747.

DOC SAVAGE Inside and Out #1-3. 1989 multiple copies. \$13 per issues, \$28 per set. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

PURPLE PROSE 11, articles on Spider Artist John Howitt and Doc Savage artist Paul Orban, \$4.50. Michael Chomko, 2217 Fairview St, Allentown, PA 18104-6542.

4801 FANZINES, WANTED

OVERSTREET PRICE update from early 1990s with Venom cover by Paul Galacy wanted. Does this exist? Dave, 1166A West Middle Tpke., Manchester, CT 06040.

GRAPHIC GALLERY Wanted: back issues of Russ Cochran's art catalogue, also other artzines wanted. Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236. rjpistella@aol.com

4900 NEWSPAPER STRIPS, FOR SALE

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1998. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

STAR WARS! First 5 months, minus one Sunday and 2 dailys! \$250. NM/ Mint, \$10 shipping. Postal money order! R. Jaxon, 3425 E. Chandler Blvd., #224, Phoenix, AZ 85044.

DAILYS, SUNDAYS in scrapbooks. Complete stories: Kerry Drake, Steve Roper, Mary Perkins, L'il Abner (Sundays), more. Send SASE for dates, prices to: Shel Dorf, PO Box 7531, San Diego, CA 92167.

BIG FLAT city mini comics #1-5, Annuals #1-2 always in print and available for only \$1 each, postpaid at: PO Box 68256, Indianapolis, IN 46268.

STAR WARS! Goodwin/ Manning! 602-704-0848. 4-17-79 to 8-6-79. Postal money order! NM/Mint! Dailies \$15 each, Sundays \$25, plus shipping! R. Jaxon, 3425 E Chandler, Blvd, #224, Phoenix, AZ 85044.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS, Puck sections, Spirit tabs. Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano #155, Berkeley, CA 94707.

SUNDAY COMICS wanted. Large collections 1896-1960 immediate cash. Trades available. Peter Maresca, 4501 Monroe Drive, Palo Alto, CA 94306, pete@zenda.com Phone/FAX: 650-941-7988.

CONAN DAILY and Sunday strip, 8-26-79 to 4-12-81, xerox will do. Garcia, Box 711 Road 130, Hatillo, PR 00659.

ALLEY OPP- Lone Ranger, current Zorro. Would like to contact collectors of these strips. John Rose, 713 Oak St., LaCrosse, KS 67548. 785-222-3657.

4902 VIDEOS FOR SALE

JOHNNY SOKKO, Ultraman, Marineboy, Kimba, Spiderman, Arkl, Battle of the Planets, Gi Joe, many others. \$10 (or less) postpaid! 4-7 episodes per tape. 619-295-6615 SD4david@aol.com

But I Digress

From
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smile and be pleased at the presentation, but anyone outside that circle is going to be left shaking his head.

Still, it's not as if they're alone. Because, as noted, just outside the theater, people dressed like Darth Maul were wandering around, spinning their double-sided plastic light sabers. Granted, they love *Star Wars*, just as *Trek* fans love *Star Trek*, and *Babylon 5* fans love *B5*. But to quote, of all people, Captain Kirk, "Too much of anything ... even love ... isn't necessarily a good thing."

And what's really hilarious is that often fans of one can't stand fans of the other.

Dan T's Inferno: Star Wars Memories

The hoopla over *The Phantom Menace* has stirred up some of my favorite *Star Wars* memories:

- Scooping up the six-part Marvel adaptation of the movie. Roy Thomas was one of my three or four favorite writers, and I enjoyed Howard Chaykin's work on *Ironwolf* and *The Scorpion*, so I knew I was in for a good time.

- Eagerly awaiting the local premiere of the movie. I was starved for adventure, since George Pal's *Doc Savage* movie never made it to my area, and talk of a fourth TV network with a *Star Trek* revival as the linchpin had sputtered.

- Thrilling to *Star Wars* at the Hi-Way 50 Drive-In. I didn't have my driver's license yet, so my father sat through the movie for my benefit. I knew there were sequels in the works, but I gushed to my

father that I didn't know what could possibly be left to show after that action-packed epic.

- Nervously opening the pages of the *Nashville Banner* three days after the 1984 network TV debut of *Star Wars*, hoping to see that the film had scored some sort of Nielsen ratings record. Believe it or not, the trashy ABC miniseries *Lace* edged past *Star Wars* in direct competition. Those of us who expected a *Star Wars* triumph weren't taking into account the fact that the box-office results were skewed by fans who sat through megamultiple screenings.

Enough reminiscing for me. Get your popcorn ready and enjoy some vicarious excitement, as a new generation begins collecting its own Star Wars memories.

— Dan Tyree

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Tues. June 15, 1999	1338	July 9, 1999	Tues. July 6, 1999	1341	July 30, 1999
Tues. June 22, 1999	1339	July 16, 1999	Tues. July 13, 1999	1342	Aug. 6, 1999

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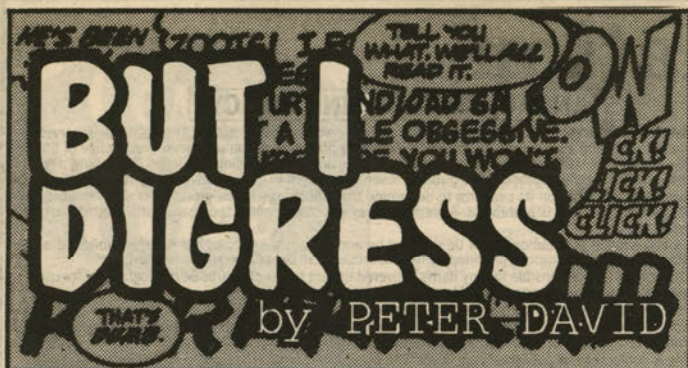
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\$114.00	\$112.00	\$110.00	\$105.00	\$96.00

C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



Would you like to go to your very own private screening of *Trekies*?

Are you:



A Trekkie?



A Warrie?



A Fiver?

It shouldn't be that difficult. All you had to do was go this past weekend, the very first weekend that *Star Wars Episode I: The Phantom Menace* was playing. Because, while other studios did everything they could to clear any other film the hell out of the way of *Star Wars*' path, Paramount Pictures — boldly going where no intelligent distribution would go — released a documentary called *Trekies* the exact same weekend. It did so with virtually no promotion at all, on an extremely limited number of screens, with a film whose target audience was off seeing possibly the most anticipated movie of the century.

The words "What were they thinking?" come to mind. Some fans claim that Paramount released it in direct conflict with *Star Wars* for the express purpose of burying it. I'm not sure why they would feel the need to do that; if they wanted to not release it, they always had the option of, well, not releasing it. But if they were trying to make sure that they could put it out without anyone watching it, then they made exactly the right move.

Kathleen and I went to catch it this weekend, having already done our *Star Wars* duty. I know any number of people in *Trek* fandom, not to mention a few of the actors and writers, and I was curious to see who — if any — was in the final product.

The theater was deserted. Absolutely deserted. *Star Wars*, running with greater frequency than my father's nose during a high pollen count, was packing 'em in, and here was poor little *Trekies*, with zero attendance. Well, zero plus two.

Watching the film in an otherwise-deserted theater did give us tremendous latitude. We could converse with each other during the film at normal voice levels, since it was the equivalent of watching it at home on a reaaaaaally big screen. Occasionally, we could talk back to the screen. And every time one particular individual came on the screen — a person who, while he was employed at Paramount, made the lives of every *Trek* author in-

Defining fandom: Pick one

cluding me a living hell — I would unleash a bloodcurdling scream.

When I informed my 14-year-old, Gwen, that we were going to see a film called *Trekies*, she asked, "What's it about?" If you must likewise ask, then, while I'm letting you also know who's buried in Grant's Tomb, I will inform you that *Trekies* is a documentary exec-produced by Denise Crosby (who also serves as on-camera interviewer) exploring the world of *Star Trek* fans.

As is usually the case where anyone or anything from the media is involved, the focus is not on the relatively normal people who come to conventions to hang, socialize, get some autographs, but otherwise don't let *Star Trek* overly intrude into their lives. You know — the sort of people who constitute the vast majority of fans. There are some normally dressed people, convention-goers, appearing on screen from time to time, but they're mostly limited to fast cuts in which they either comment about *Trek* or tell whereabouts they're from (although I believe I did spot retailer John Barrett at one quick moment.)

No, the film places most of its focus on the fans who put the "fan" in "fanatic" (a word derivation the film mentions right up front.) Like the dentist who completely redid his office into Starfleet headquarters and not only wears a *Trek* uniform but insists that everyone on his staff do likewise. (One woman only did so after a year of resisting. Appropriately, however, her resistance was futile. She was assimilated.) And I have to admit, I would have run screaming from the theater if we'd spent one more minute with the woman in Arkansas who got tossed from the Whitewater trial — not because she insisted on wearing a *Trek* uniform, as seems to be the perception — but because she disobeyed a judge's direct instructions not to talk to the press about her unusual attire. She's held up as an example of dedication to the *Star Trek* ideals.

Me, I'm thinking, "Hey, lady: You're wearing a fleet uniform. In Starfleet, you have a duty to obey orders. The judge was your CO. He issued a direct order. You then flagrantly disobeyed it. That's adhering to ideals?" Plus her claims that she wore the uniform to work every day turned out to be incorrect, since she's shown at her place of business dressed normally, albeit with pins and accessories.

This is a documentary that, had it been made by the producers of *The Daily Show*, could have been the most unbelievably scathing com-

mentary on fan mentality of all time. It would have made William Shatner (who is notable in his absence from most of the film, with only Patrick Stewart less visible) and the classic "Get a Life" sketch seem like an ode of joy to *Trek*dom in comparison. But Crosby walks a fine line. Maybe she's trying to remain journalistically impartial. Or it may be that she simply doesn't want to get the fans angry at her, and who could blame her? Personal appearances can be lucrative, and actresses can make a very healthy living on the convention circuit at a point in their career when casting agents are tossing out their phone numbers. So she gives no real personal commentary or observations, nor does she ever look into the camera in a "can you believe this stuff?" way.

There are points where you almost wish she would, because there were times during the unspooling of the film where I was just squirming in my seat. Did the people being interviewed know how they were coming across? Did they care? The happy *Trek* family where Mom, Dad, and the two kids are shown all marching around in their uniforms: Are the parents at all aware that when these kids become teen-agers, they're going to be shouting, "I hate *Star Trek*! I hate these stupid uniforms! I hate you! Why can't we be normal?"

There's one story recounted by a *Trek* convention organizer about a half-filled glass of water left on a podium at a convention by John ("Q") de Lancie, who had been ailing with some sort of nasty bronchial infection. During an auction, the organizer jokingly held up the glass of water and offered it for bid. Before he knew it, it had been purchased for 60 bucks, and the lucky winner ran up to the front of the room, grabbed the glass, downed the remainder of the water that the infected actor had been drinking, and shouted, "I've got the Q virus!" Kid-do, wherever you are, you've got bigger problems than that, I can assure you.

But *Trekies* tries to run the gamut. Just when you think that the film can't creep you out any more than it already has, interviewees start to describe all the positive benefits that *Trek* has had on their lives. People whose careers were shaped by the original series, in professions ranging from aerospace to show business (Whoopi Goldberg told Nichelle Nichols that it was watching Uhura on the original se-

ries that made her realize a black woman could grow up to be something other than a maid. Yeah, like a glorified telephone operator, which is what Uhura essentially was. But, hey, if that was what inspired Whoopi to her career, one can't argue with results.) There are points where you actually find yourself saying, "Awww ... that's nice."

And then, of course, there's the politely bemused reactions of the actors whose careers and lives have been sent off in very odd directions, thanks to *Trek*. Without question the best interview subject is Brent Spiner, who at one point is holding up a fan-rendered portrait depicting a very buff, very muscular, and very nude Data and Tasha Yar going at it. With a straight face, Spiner tells interviewer Crosby, "What's really amazing is that, not only did the artist get my body exactly right, but, you know, your naked body is also perfectly depicted, right down to the ..." Then he suddenly stops, looks into the camera in "chagrin" and says, "Are ... are we still filming?"

Frankly, by the end of the film, you don't know whether to laugh or cry. Fortunately, the film makers take the decision out of your hands, since, over the closing credits there is a series of comedians, each one uproariously talking about *Star Trek*. One of them makes the point that fans of sports teams think nothing of wearing team jerseys wherever they go, and that practice is really no different than *Trek* fans dressing up to feel a part of their own "team." That's true enough as far as it goes. But a guy wearing a baseball shirt with "Sosa" on the back obviously isn't trying to be Sammy Sosa. A guy in full Klingon garb speaking a language that sounds like a blend of gargling, a Torah reading, and a bout of Tourette's syndrome is clearly in a whole 'nother realm.

Then again, I remember the the convention I attended some years back where the hotel double-booked us with the Shriners. There's nothing like having a passel of senior citizens wearing fezzes and green or red blazers commenting on the oddly dressed weirdos in the hotel.

In the end, no conclusion is drawn other than that *Trek* has had a tremendous impact on a lot of people, and no one seems to have any real idea why. However, if fans were looking for a movie that was somehow going to "legitimize" them in the public eye, this film isn't it. Hardcore fans will nod and

(Continues on Page 56)

PREVIEWS Exclusive

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Available in the JUNE issue of **PREVIEWS**!

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SPECIALTY MARKET EXCLUSIVES

ZORRO 8-INCH FIGURE

From Flatt World Figures, the creators of the soon-to-be-released *Phantom* figure, comes this all-new, Mego-style action figure of the classic serial/comic character! Featuring 24 points of articulation, Zorro comes dressed in his traditional black outfit, with cape, hat, sword, and more! Presented in a deluxe collector's window box.

69⁹⁹

JUN992432J



FLAMING CARROT ACTION FIGURE

One of the original members of Bob Burden's *Mysterymen* comes to life as an action figure! Dark Horse has secured the rights to this previously-announced, but never produced, action figure. They have expanded the size from the former four inches to a more dynamic six inches, but retained the amazing accouterments such as the atomic pogo stick, stink bomb and, of course, the astounding light-up "flame" effect at the top of the carrot's head!

11⁹⁵

JUN992400S3



MAC BUFFY THE VAMPIRE SLAYER SEASON 1 ACTION FIGURES

A *Specialty Market Exclusive*! She's the hippest, hottest slayer of vampires in TV teen-dom, and Moore Action Collectibles proudly presents its newest line of cool figures, all based on the WB's hit TV series! Featuring the same incredible sculpting and detail as MAC's previous lines, each 6" tall figure comes in an illustrated blister card package and features accessory pieces.

10⁹⁵

JUN992395H



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14⁹⁹

JUN992397J

MAC BUFFY THE VAMPIRE SLAYER "VAMPIRIC ANGEL" PREVIEWS EXCLUSIVE ACTION FIGURE

A *Previews Exclusive*! Our *Previews Exclusive* figure of Buffy's on-again/off-again vampire boyfriend depicts the young lad in his more vicious, "vamped-out" form, with re-sculpted head and hands! Features new darker colored shirt and duster coat.

14⁹⁵

JUN992394I



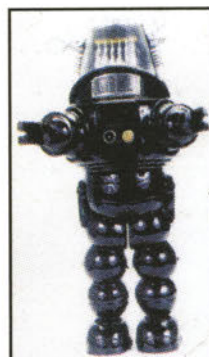
PREVIEWS SHARED EXCLUSIVES

CLASSIC ROBBY THE ROBOT 10" R/C FIGURE

A *Previews Shared Exclusive in 1999! Specialty Market Only*! From the MGM film classic, *Forbidden Planet* comes this super-cool 10" tall replica of Robby the Robot! This poseable figure features remote-controlled lights, sound and motion. The wired remote control unit activates realistic animation: walks forward, emits favorite movie sounds, and light-up gear mechanisms in the head. Robby also features gripping hands allowing him to hold his laser pistol accessory.

24⁹⁹

JUN992437J



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- Star Wars: Ep. I The Phantom Menace Queen Amidala Miniature
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